The Reliquary

&

Illustrated Archæologist.

OCTOBER, 1898.

Ilkley and its Museum.

ILKLEY is a well-known health resort, situated in the beautiful valley of the Wharfe, in the West Riding of Yorkshire. The physical features surrounding it are of especial interest. Sheltered by the rugged heights of Rombald's Moor and Ilkley Moor the town commands a charming diversity of scenery. While the heather-covered moorlands are given over to the sportsman and the rambler the valley lands are highly cultivated, being, in fact, rich alluvial plains, the deposits of long past ages.

Ilkley can boast of a ripe antiquity. It was a British town within the territory of the Brigantes, generally considered the most numerous and powerful of the Celtic-British tribes at the period of the Roman invasion. It was subsequently a Roman station of some importance, and is styled *Olicana* in Iter VII of Richard of Cirencester. The camp or station appears to have been placed near the intersection of two vicinal roads, one of which came from Aldborough, the Roman *Isurium*, and passed over Knaresbro' Forest and Middleton Moor to Ilkley, a continuation of it proceeding over Rombald's Moor in the direction of Blackstone Edge to Manchester

(*Mancunium*). Another Roman road branched off from the main line leading from *Eburacum* (York) towards Ilkley by way of Adel to Ribchester, a long stretch of cross country, having Ilkley as about its central point. There is unmistakable evidence of the existence of both these roads. The Roman station at Ilkley was placed on the south side of the river Wharfe, and the ground plan of it is still distinctly visible on three sides, the parish church of All Saints, with the burial ground, occupying a considerable portion of the site. The station was of the rectangular form common to Roman camps and stations, and measured about 160 yards in length by 100 yards in breadth. The site was admirably chosen, having a rapidly flowing river on the north side, and deep rivulets on the east and west.

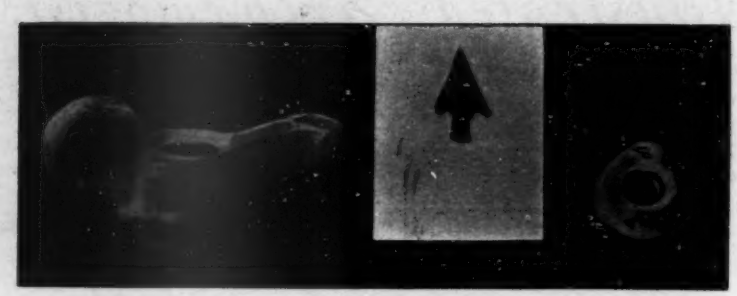


Fig. 1.

Terra-Cotta Lamp. Arrow-head. Carnelian Whorl (?).

Found at Ilkley.

Abundant evidence, not only of the existence of such a camp, but also of numerous Roman habitations on the south side of it, is furnished in the large quantities of Roman relics which have been, and still are, unearthed at Ilkley. Years ago quantities of Roman coins were turned up in the parish churchyard whenever graves were dug; and it is no exaggeration to assert that cartloads of Samian ware and other varieties of Roman pottery have from time to time been thrown up whenever excavations have been made. Unfortunately many of these relics have been dispersed and lost to Ilkley, chiefly owing to the lack of archæological interest there, and in a measure to the fact that no museum or other safe repository existed at Ilkley until quite recently.

Happily the town and district contained a few men of archæological tastes, by whose persistent endeavours a committee was got together, and steps were taken towards collecting material for a local museum.

A small building was purchased, a curator was appointed, and the Museum was opened in August, 1892, by the Rev. Dr. Collyer, the poet-preacher of New York, U.S.A., who was formerly a blacksmith in Ilkley. As already indicated, the Museum movement was started none too soon, but its consummation is matter for congratulation upon several grounds. Apart from its antiquarian aspect the Museum, with its already large and growing collection of objects, supplies a desideratum which had long been felt at Ilkley, if only as an agreeable lounge for the visitors who flock to the place from all parts of Great Britain, as well as from foreign countries. A brief attempt will be made in the present article to give some idea of the nature of the "finds" which have been made at Ilkley,

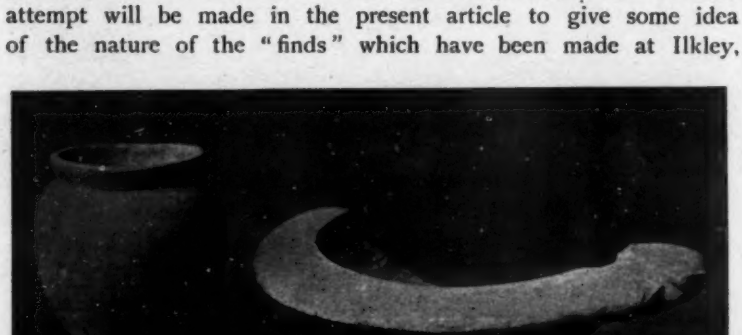


Fig. 2.

Roman Cinerary Urn. Mortarium (portion). Found at Ilkley.

the objects of which have already found a home at the Museum, while others may be expected to find a lodgment there in due course.

One of the most interesting discoveries of Roman remains made at Ilkley was in May, 1874, in what is known as Cow-pasture Road. While digging the foundations of a building there the workmen came upon several circular walls of rough stones covered with slates of similar material, containing urns of the type usually found in Celtic and Romano-British burial places. These urns were nearly filled with charcoal and human bones, which had evidently been subject to the action of fire. In a few days afterwards the excavators came upon a rude cist of stones about 5 ft. long by 2 ft. 9 ins. in width and 1 ft. 6 ins. in depth. It was covered by slabs of millstone grit (which is common to the district), and having basement slabs of the

same material. Upon removing the upper covering there appeared the outline of a human figure, as though it had been embedded in ordinary brick clay. Amongst the earth thrown out of the cist were various personal ornaments, beads, rings, bracelets, broken glass, and a large perforated carnelian, which is shown in the group given as an illustration. The latter object may have been either a neck ornament or a whorl.[1] Three cinerary urns were taken from the above foundations, one of which was in a perfect condition, and



Fig. 3.—Roman Amphora, found at Ilkley.

contained a quantity of calcined human remains. It is 8 ins. in height and 4½ ins. across the mouth, is without ornamentation, and is given as an illustration. A second urn containing remains was partly broken, and a third was broken to pieces by the excavator's pickaxe.

Of Roman pottery found at Ilkley, a considerable proportion is of the type known as Samian ware. Only two or three perfect examples of this description of pottery have been unearthed there, and they have been dispersed. Of fragments of this ware

[1] The illustrations accompanying this paper are all from photos supplied by Mr. Jesse Bontoft, Ilkley.

there is abundance, and many are of artistic designs, showing that they formed portions of the highest type of this description of Roman pottery. From this fact the conclusion may be drawn that the station at *Olicana* had for its surroundings better class Roman dwellings. Of Roman pottery made in England (the conclusion being generally accepted that Samian ware was imported) there are several good specimens. Fragments of a large amphora, representing vessels varying in height from 1 ft. to 3 ft., have been found in numbers. A drawing is given of the largest of these



Fig. 4.--Roman Water Bottle and Triple Vase, found at Ilkley.

fragments, bearing the potter's name, "Camil Silvestre," clearly defined. There are numerous fragments of mortaria. In the Museum will also be found a Roman vessel, probably a water bottle, given as an illustration. This relic stands 11 ins. in height, and is of creamy ware. It is perfect saving the handle. The circumstances attending the discovery of this vessel are interesting. Whilst excavating for shop premises abutting upon the main street of Ilkley, the workmen came upon a well, the existence of which was previously unknown. The sides of the well were supported by stout oaken slabs, and a clear stream of water was still running through the bottom of it, where was found the vase or vessel referred to. One of the

special attractions of Ilkley is the everlasting supply of pure and cold water from the moorland heights on the south. The Romans evidently realised a similar condition of things, for in addition to having wells upon the lower ground, they put down a small reservoir or bath on the higher slope, which still exists not far from the old White Wells.

The Roman relics in the Ilkley Museum also comprise a somewhat rare example of the triple vase, which may be described



Fig. 5.—Shafts of Ancient Crosses, found at Ilkley.

as three small bowl-shaped vessels united in one group, and having an internal connection. This vessel is of the common red ware found on Roman sites in England, and is shown on fig. 4. Similar examples will be found at York Museum, at the Guildhall, London, at Carlisle, etc., but in the aggregate, examples of this type of Roman pottery are not very numerous. There is also a typical specimen of the Romano-British type of domestic lamp, which was found near Ilkley, and shown on fig. 1. Without dwelling further on the Roman earthenware found at Ilkley, and now deposited in its Museum, it may be added that the various

fragments comprise specimens of Durobrivian, or Castor ware, a number show the scale or slip pattern, while others only recently added have coloured designs upon them. The Roman coins found at Ilkley are of the period of Constantine, Antoninus Pius, Constantine II., Gallienus, etc. A Roman gravestone, discovered some years ago near to Church Street, Ilkley, also occupies a place in the Museum. (See *Journal Brit. Archæol. Assoc.*, vol. 40, p. 423.) Beneath the seated figure of a female is the mutilated inscription :—

[DIIS M]ANIBVS
VEN . . . NCONIS FILIA
ANNORVM XXXC. CORNOVIA
H. S. E.

Pre-historic times are very meagrely represented in the Museum. Although a number of flint arrow-heads of the barbed and stemmed type, also lozenge and leaf-shaped, have been picked up of late upon Ilkley Moor and Rombald's Moor, they have not as yet found their way to the Museum. The best specimen is one shown on fig. 1. There are, however, a number of drawings of the celebrated "Cup-and-ring" marked stones, for which the Ilkley Moors are famous, and which formed the subject of an interesting paper by Mr. J. Romilly Allen in the *Reliquary and Illustrated Archæologist* for April, 1896.

The Museum contains several portions of shafts of crosses of the pre-Norman period, similar to the well-known examples in Ilkley churchyard, and an illustration is given of two of them on fig. 5. They are probably of later date than those in the churchyard, which should, without further delay, be removed under cover, and certainly no more fitting place could be suggested than within the walls of the Museum. A similar suggestion applies to a number of inscribed stones and Roman altars at present located in the grounds of Myddleton Lodge, Ilkley, which are rapidly becoming deteriorated by the effects of the weather.

Among other interesting and antique relics stored in the Ilkley Museum attention may be called to the very large collection of British querns, stone mortars, Roman millstones, and hand corn mills of medieval times. Of the well known type of British quern an illustration is given on fig. 6 of both upper and lower stones, although probably they are not an identical pair. The Roman, or improved form, is well represented, and includes several specimens of the grooved type of volcanic material. There are also numerous relics of medieval times and of antiquarian interest, which must be passed over.

A portion of the Museum is occupied by an extensive collection of geological specimens, purchased from a well-known and industrious collector in the neighbourhood. The series is very comprehensive, is well classified, arranged, and labelled. Botany is also represented by many specimens.

An interesting feature of the Museum arrangements is that while it is open to the general public at a merely nominal charge every



Fig. 6.—Ancient British Quern, found at Ilkley.

weekday, some reservation is made on two half days for students of elementary and advanced science and art classes, held under the auspices of South Kensington. The Museum was taken over by the Ilkley District Council some time ago, and that body has in view the erection of a Town Hall and other offices, to which the Museum will be removed. When this becomes an accomplished fact, it is not improbable that classes for the study of archæology and kindred subjects may also be formed.

Bradford. W. CUDWORTH.



Fig. 1.—St. Mary's Church, Ringmer.

The Church of Ringmer, Sussex.

IN most villages the only object of interest other than natural, is the Parish Church; and though Ringmer possesses in addition other attractions, yet much of its local history and individuality centres in its church.

The æsthetic value of these ancient village churches, even to the rural mind, can hardly be over-estimated. Herein the villagers, whose ideas of literature might otherwise be formed on the local newspaper or the parish magazine, may hear the good old English of the Bible and the Book of Common Prayer; while in the matter of music the compositions of the old masters of church music, even though inadequately rendered, must act as useful correctives to the last but one comic song, or modern hymn tunes, made in America. The mere fabric itself, the stretch of aisles, the spring of arch and column, the beauties of window tracery, to all of which hundreds of years have made them heirs, can hardly fail to have some refining influence on those who now inherit and may enjoy them.

The history of the parish church of Ringmer is neither so full nor so continuous as to permit of a consecutive account of those mutations which have befallen it. No mention of it is to be found in Domesday Book; but as that invaluable record was completed in 1086, this does not of itself preclude the church having been built in the later Norman times. The earliest record of the church which I have been able to find is that of its dedication to St. Mary the Virgin, and of the foundation of a chantry therein, in the latter half of the thirteenth century. It is also mentioned in

the taxation of Pope Nicholas IV. in 1291. In the Nona Roll of fifty years later there is no mention of the church, but it is recorded therein that "the rector of Stanmere has and receives all the oblations of each person buried at Suth Mallyng, viz., from Ringmere, Wellinghame, Aystone, Norlyngton, Suthram, and Clyve, and that the value of such oblations is 100s." The three names following "Ringmere" are those of three "boroughs" of this parish, the second of these standing, no doubt, for Ashton, or Hastone. Further evidence on this subject is afforded us in an agreement made in 1230, between the Dean of South Malling College and the Canons of the same, to assign the tithe arising from "one hidate of land at Hastone, in the parish of Ringmere," for the repairs of the Collegiate Church. These references, it is true, do not take us farther back than that period when the Norman style

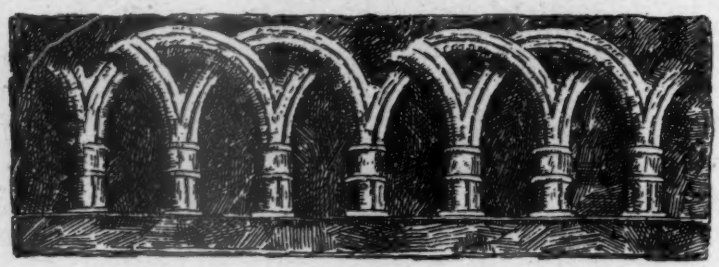


Fig. 2.—Norman Arcade now forming lintel of doorway of house at Ringmer.

was passing into the early English; and when we seek in the building itself for any indications of an earlier foundation, we find that the ravages of time and neglect, the zeal of fanatics and the industry of restorers, have left us little of the original structure to reward research.

What evidence there is of a Norman origin is certainly to be seen in the massive round bases of the columns on the north side of the aisle, as compared with the polygonals on the south. In the buttresses at the west end of the church, which were removed when the modern tower was built, were some carved stones of a distinctly Norman character. They were probably inserted here when this west wall was erected, in the Perpendicular period, after the destruction of the original tower, and with its residual materials. These stones are now built into the wall of a private garden in the village. Other stones of a similar character were inserted in the wall which encloses the addition made to the

churchyard in 1853. Another fragment of undoubtedly Norman work is a stone slab of intersecting arcade, now forming the lintel of an old cottage doorway, within a mile of the church, from which it may have been removed at some early period (fig. 2).

At the present day the church is mainly Perpendicular in style. It consists of a nave, north and south aisles, chancel and two side

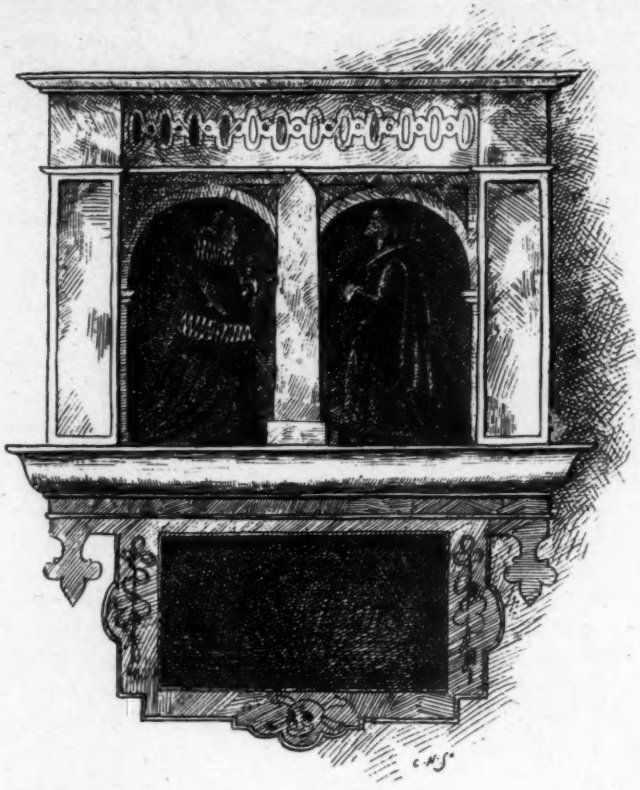


Fig. 3.—Jefferay monument.

chapels. The north chapel was probably the chantry, founded in 1275, by Henry, Vicar of Ringmer. Its chaplain was to be appointed by the Dean of South Malling to celebrate ten masses daily: being three for himself, the founder; four for his benefactors, who had given him alms; two for St. Mary, the patron saint of Ringmer; and one for the Holy Spirit. This endowment was afterwards found insufficient, and the number of masses was



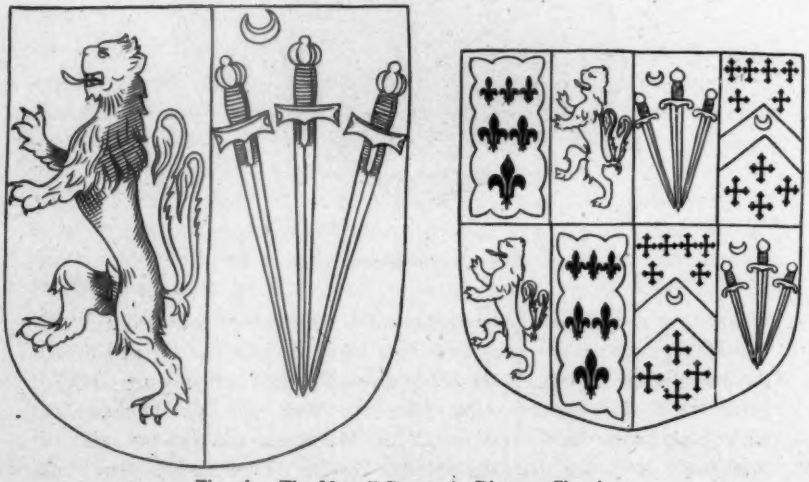


Fig. 3b.—The Mascall Brasses in Ringmer Church.

reduced to five weekly; viz.: three for the testator, one for the Virgin Mary, and one for the Holy Spirit. This chapel has a piscina in its east wall, a somewhat unusual position. Several of its window mullions are of wood. On its north wall is a monument, in Tudor Renaissance style, representing a man and a woman in black dress and ruffs kneeling beneath a canopy (fig. 3). Its very ill-composed verses commemorate the virtues of "Mrs. Elizabeth Mayney, wife of Francis Jefferay, daughter and co-heir of Walter Mayney; the last line containing a punning allusion to her maiden name:

> "For all heaven's gifts (in many single set)
> In Jefferays — mayney altogether met."

On the wall beneath are some armorial brasses of the Mascall family (fig. 3b). In the floor below, a black Sussex marble slab is inscribed to the memory of John Snooke, who died in 1701. He was the father of Henry Snooke, vicar of the parish from 1690 to to 1727.

The chancel is separated from this chapel by two pointed arches over polygonal columns. It is lighted by a window in the Perpendicular style, which was inserted by the Rev. John Constable in 1842. It is a bad copy of the east window of the chantry, and replaces two narrow lancet windows which formerly occupied the east wall. In the wide wall-space between these lancets there was a buttress outside. Possibly the corresponding inside space may have been occupied by a painting or carved work. In after times a tablet of the Commandments was affixed here, the gift of Sir William Whalley, who died in 1689. His monument in the chancel quaintly states that "he was a benefactor to this church and gave the Commandments." When the present window was inserted, in 1842, this tablet was cut in two, and the halves placed on each side of the window. They were finally removed in the alterations of 1872. At present the lower half of this window is blocked up by an erection of upholstery. In the north wall of the chancel is an arched recess, which has been described as the aumbry or almery, in which the sacramental vessels were kept. More probably it is a credence table. In the floor of the chancel, removed from their former place, and now partly covered by the altar steps, are marble slabs to the memory of Sir Herbert Springett, Bart., and Barbara, his wife. A grandchild of this family, "the pious and ingenious Mistress Stapley," who died in 1693, is also commemorated here in an epitaph which records

that "of her charitie to the poor children of this parish, she left an £100 for their better instruction in letters and the needle." On a brass plate, at one time affixed to a slab in the floor, but now placed on the wall between the two north arches of the chancel, is a Latin inscription to the memory of John Sadler, "the humble servant of God, the faithful pastor of this church," who died in the year 1640. The south chapel is separated from the chancel by two arches, similar to those on the north side, but of a greater span, each being nearly three feet wider. The east window of this chapel is apparently of the same date as that of the chantry, but of a different design. It



Fig. 4.—East end of Ringmer Church, 1783.

is remarkable to find this window, which is of four lights, represented in the eighteenth century drawing as having only three lights, for it is impossible to assign it to so recent a date as 1783. I can only explain this puzzle by the supposition of artistic carelessness of detail in the drawing.

On the south wall of this chapel is an interesting monument, in Elizabethan style, to Herbert Springett (fig. 5), the first of that name, who dwelt at Broyle place, the most ancient dwelling in Ringmer. He it was to whom St. Anne's Church, in Lewes, was indebted for its fine carved pulpit; an inscription on it stating that "Harbar Springat, gentleman, made this pulpit in the yeare of our Lord 1620." In the west part of this chapel, now occupied by the organ and vestry, is a marble monument to Sir Wm. Springett (fig. 6), a brave

and upright, but fanatical soldier of the Parliament in the civil wars, who died at the siege of Arundel of an illness described by one commentator as a "sunstroke" (a truly remarkable seizure for midwinter!), but which was, if I read the symptoms aright, typhus fever—that scourge of camps and armies. It is only too probable



Fig. 5.—Herbert Springett's monument.

that Ringmer parish church was despoiled of much that can never be replaced, as regards art and handicraft, by Sir William's mistaken zeal. His widow tells us, in some interesting memoirs, that "in every employment he expressed great zeal against superstition, encouraging and requiring his soldiers to break down all idolatrous statues and pictures and crosses; going into steeple-houses and

taking away the priests' surplices and distributing them to poor women. . . .. Whatever crucifixes, beads, and such-like trumpery he found, he destroyed them, without reserving one of them for its beauty or costly workmanship, nor ever saved any other thing for his own use." On one occasion, when paying a visit to a friend's house, "he espied there several large fine superstitious pictures, as of the crucifixion of Christ, of His resurrection, etc. . . . He,



Fig. 6.—Sir Wm. Springett's monument.

therefore, with his sword cut them all out of their frames." His posthumous daughter, Gulielma, eventually married William Penn.

The nave of the church, separated from each aisle by four pointed arches over polygonal columns, has some black Sussex marble slabs to the memory of this vicar and other members of the family.

One of them records that "Here lie hidden the bones of Mary Snooke" (the vicar's wife), "they are awaiting those of her husband, hereafter to be united in an eternal bond"; a somewhat conjectural statement, for the parish register bears witness to a second marriage of this vicar.

Another stone commemorates Henry Snooke, the younger, who married Rebecca, second daughter of the Reverend Gilbert White, of Selbourne, grandfather of the naturalist. In the parish registers for 1759 it is recorded that "Henry Snooke, the younger, was publicly rebuked for his supercilious scoffs at the minister, and for his indecent behaviour in sermon-time, by T. Townshend, curate, late of Russel Parish, Virginia." His name also appears in the register for the year 1641, appended to a list of signatories of the "Protestation read by mee, Wm. Cooper, incumbent"; headed, "In eternum rei memoriam et papatus infamiam." Following the names is written, "May the



Fig. 7.—Ringmer Church, 1785, from the north-west, showing the wooden belfry of 1682.

memory of such rebellious rogues perish, and their names be forgotten. So wishes Henry Snooke, Ringmer, 1737." I have found another contemporary reference to this uncle of Gilbert White in the MS. pages of the tithe books kept by the Reverend Michael Baynes, who held the vicarage of Ringmer during the time over which Gilbert White's visits to this village extended. In a marginal note the parson writes:—"I take Snooke's tythe to be worth one year with another £3 3s. od., for which he paid but fourteen shillings till I found out what he paid. What a rogue was Snooke to pretend he paid enough for his tythe at fourteen shillings the year!" Subsequently, the worthy parson put a different complexion on this matter, as this other marginal note shows:—"I take Snooke's tythe in kind, two loads of hay (besides the fruit), which is worth at least £3 the load." And, again, "I take Snooke's tythe in kind ever since

1760. Memdum. He has paid nothing for his fatted sheep, and no tythe applies out of what he kept for his own use. To call him to account. He has paid nothing for his agistment." After these various candid references, it is hardly surprising to find that Henry Snooke's epitaph tells us that "Post vitam difficilem hic quiescit, 1763." His wife survived him many years, dying in 1780 at the age of 86. I have not been able to find anything commemorative of her either in the church or in the registers.

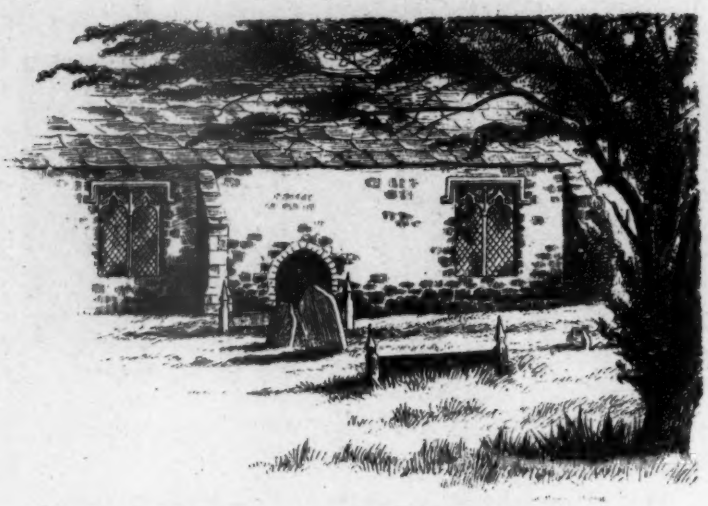


Fig. 8.—Part of the north side of Ringmer Church.

At the west end of the church there was formerly a gallery of oak, erected by this same Henry Snooke. From this point of vantage the village orchestra was wont to render the church music of those days on a variety of instruments; one of which, an oboe, is still extant, religiously preserved as a relic of times and customs forever passed away. This orchestra was not superseded until 1856; the gallery surviving until the alterations of 1872, when together with the high-backed oak pews, it was removed and taken possession of by the builder in part payment of his account. At this time, too, the same fate befel the old panelled oak pulpit and reading desk; while some carved work (to what part of the church pertaining I have been unable to discover) was actually consigned to the flames! At present the aisles contain no objects of interest, with the exception of a beautiful monument by

Westmacott, in the south aisle, to the memory of Lieut. Grunden, who fell in the Peninsular war. A former parish clerk, who collected notes of parochial history (to which I have had access by the courtesy of Mr. Frank Burgess), gave it as his opinion that the aisles originally had separate roofs from the nave; from which he draws the conclusion that there were clerestories in the latter. A possible evidence in support of his opinion is to be seen in some projecting beam ends and moulded stones—at present quite useless—which appear above the arches of the nave on the aisle sides. In a drawing representing the church as it was a hundred and ten years ago there is seen to be but one including roof, which is, however, pierced by dormer

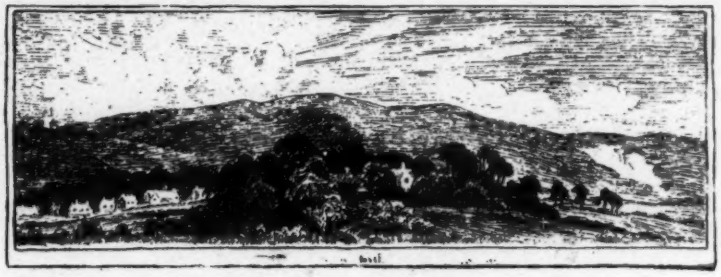


Fig. 9.—Ringmer from the North.

windows over the nave and the aisle. The somewhat obscure subject of the tower and its bells will be found dealt with in the last number of the *Reliquary*.

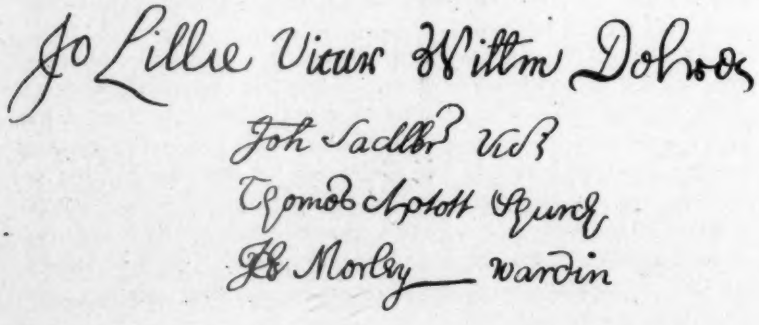
The south entrance to the church is through a wooden Gothic porch. The main portion of this is of considerable antiquity. The front was restored about fifty years ago. Until recently this porch was one of the most picturesque features of the church; but the hand of the Philistine has been upon it, and stripped off its ancient mantle of ivy.

As regards the material of the edifice, it is a mixture of stone, flint, brick, tiles, and Horsham slabs. There is a remarkable evidence of the transportation of the germs of vegetable life to be seen in the presence of some of the pretty maiden-hair-spleen-wort fern growing on the stone buttresses of the north side of the church. As no such fern grows anywhere else in the parish, nor within several miles of it, its occurrence may be explained either by the conveyance of its spores from the greensand neighbourhood of central Sussex, whence the building stone was obtained, or by their wind-carriage from that northern district.

In the churchyard, the walks of which were paved in 1756, are some ancient pollard elms, which appear to be of an even greater age than that which is assigned to them by an entry in the parish register of nearly three hundred years ago, which says, "gave by Thos. Goodwin four elms to the parish of Ringmer, to set at the churchyard, and set by Wm. Dabson, who set four others the 19th Janry., 1607."

The following is a list of incumbents compiled from various sources, not all of which, I may say, agree in every item:—

Richard	*circa*	1230.	Simon Aldrich	*ind.*	1610.
Henry	*obit*	1275.	John Sadler		1626.
Th. Robinet	*ind.*	—	Wm. Cooper		1640.
Wm. Andrewe	„	1367.	Th. Tyro		1644.
John Blake	„	1370.	Elias Arnold (deprived in 1662)		1657.
John Hicche	„	—	Luke Gurnous or Garnous		1662.
Th. Sampson	„	1430.	Samuel Stone		1665.
Simon Mosse	„	1438.	Richard Ireland		1668.
Robt. Passmere	„	1449.	John Lillie		1680.
John Fowler	„	1460.	Henry Snooke (by the Crown)		1690.
John Wilfed	„	—	Th. Hurdis		1729.
Gilbert Haldsworth	„	1511.	Rbt. Talbot		—
Th. Gybbys	„	1522.	Ed. Palmer		1736.
Richd. Almayne	„	1525.	Chas. Dixon		1752.
John Parker	„	1531.	Michael Baynes		1754.
Dunstan Sawyer	„	1544.	George Woodward		—
Andrew Puggesleye	„	—	John Constable		1812.
Wm. Pett	„	1560.	Ed. Symons		1863.
Th. Johnson	„	1569.	F. Gribbell		1891.
John Motley	„	1595.			
Ed. Wood (by the Crown)		1604.			



There is little to be said of any of these incumbents who make only a nominal appearance in the history of the parish. Only six have monument or memorial stone extant. There was at one time a slab in the church to the memory of Th. Tyro, who was described thereon as "a painful, faithful, and successful preacher of the Gospel."

The inscription, bearing date 1668, over the resting-place of Parson Ireland, sufficiently indicates the party to which he belonged. It tells us "A traitor neither to King or Country lies here. Depart, oh, Master Ireland, the Glory of the Church, the beloved of the people."

I will conclude these notes on the ecclesiastical history of Ringmer, so far as the edifice is concerned, by mentioning that there was a tradition in the parish (I say "was" advisedly, for the Ringmer of to-day does not concern itself with traditions) that, at some remote period, another ecclesiastical building existed at Wellingham, a hamlet of the parish. Possibly some may have been misled by finding the name of Wellingham amongst the various churches "offered upon the altar of St. Pancras," Lewes, at its foundation. But further research would have shown that the name was more applicable to a like-named place in Norfolk. All the evidence which I can find on the subject is that in some seventeenth century maps of Sussex, Wellingham, in addition to Ringmer, is distinguished by the conventional mark used to designate all places having a church. This is more significant than another item of evidence tending in the same direction, namely, the fact that a leaden coffin, of great antiquity, was dug up some years ago, from three feet below the surface of the ground in a field, at Wellingham, which went by the name of Duddle's field; Duddle's chapel being the name which was given to the traditionary church or chapel. No systematic search was made for other remains; yet this coffin might have been but one of several interments, and who can tell what interesting recoveries might have repaid research?

W. HENEAGE LEGGE.

Vamping Trumpets.

VAMPING Trumpets must have been by no means uncommon between two and three hundred years ago; but with the exception of four it is believed that all the English specimens have perished. It is somewhat strange that the very memory of them should have died out, but few people know what they were used for, and quite recently one of the remaining ones has been alluded to in print as a speaking trumpet.

I have been able to obtain photographs of three of these curious instruments; the fourth has never been photographed. These Vamping Horns or Trumpets were used in churches, generally by the leader of the choir, in order to magnify his voice and set the tune of the hymns. A writer in *The Church Times* (Feb. 25th, 1898) recently defined vamping as follows:—"In music the performer on an instrument 'vamps' while the air is played on another, he improvises harmonies to fill up the body of sound, and help out the other instruments." A friend of mine tells me that his father, who, if now alive, would be somewhere about 115 years of age, used to speak of "vamping" in the sense of "humming," or making an inarticulate noise on the musical notes of a tune, say the base of some other part; a natural *vox humana*, to help the harmony.

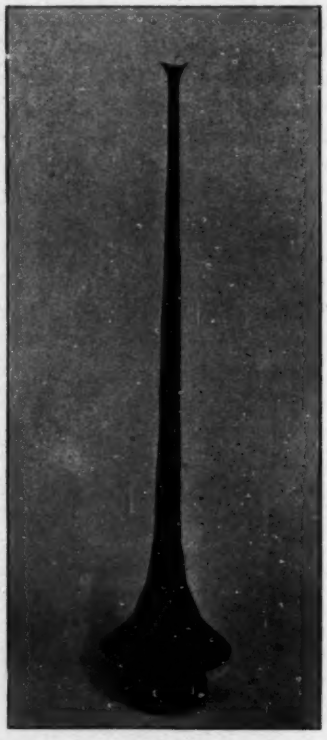


Fig. 1.—Vamping Trumpet, Willoughton, Lincolnshire.

Two of the trumpets are in Northamptonshire, one in Lincolnshire, and one in Kent. No. 1 represents the specimen to be seen in Willoughton Church, Lincolnshire; it is 6 ft. in height, the diameter of the bell is 1 ft. 4½ ins. The mouth yet remains, and the trumpet is composed of rings, if they may be so described. It is painted red, but that is most likely only a comparatively recent thing. For many years this trumpet was in the custody of one of the churchwardens; and I have heard remarks made through it quite clearly and distinctly when I have been more than a mile from the speaker. No. 2 shows the trumpet at Braybrook, Northamptonshire; it is smaller than the Willoughton one, being only 5 ft. 6 ins. in height, the diameter of the bell being 2 ft. 1 in.; it is also made in rings or sections. No. 3 shows the one at Harrington, Northamptonshire, which is, so far as condition goes, the worst of all, the bell being broken at the edge; it is very much smaller than the others; height 5 ft., diameter of the bell 1 ft. 1 in.; it is also made in sections. Of the specimen at Charing, in Kent, there is no photograph. I am informed by the Vicar, the Rev. W. H. Ady, that it is about 2 ft. 0½ in. high, being formed, as the others are, of tin, and that it is quite plain; the mouthpiece is broken off; the bell measures about 1 ft. 2 ins. The late Vicar placed a card upon the trumpet, saying that it was in position in 1810, and was used for giving out the Psalms. Mr. Ady supposes this to mean that it was fixed or placed in the singing-gallery. It now stands in a roughly-made wooden case.



Fig. 2.—Vamping Trumpet, Braybrook, Northamptonshire.

How long after 1810 it continued to be used does not seem to be known; the Braybrook one was in use between fifty and sixty years ago. It is said that in the early days of the century the



Fig. 3.—Vamping Trumpet, Harrington, Northamptonshire.

sexton used to go round the village of Braybrook and call the people to church on Sunday with the "Vamp." I have never heard of anyone who could remember either the Harrington or

the Willoughton "Vamp" being used in the church. So far as is at present known there is only one mention made of these trumpets during the seventeenth century. It occurs in what is known as the "Isham Diary," being the Journal of Thomas Isham, of Lamport, from 1st Nov., 1671, to 30th Sep., 1673. It is in Latin, but a translation was made by the Rev. Robert Isham, Rector of Lamport, in 1873, and it was privately printed in 1875. Mrs. Packe, the translator's daughter, has kindly forwarded me the extracts relating to the trumpet. "Decr. 28, 1671. Mr. Clerk came here afoot, and said that Sir Samuel Morland had invented a trumpet that he calls 'Stentorophoricum,' by which you can easily be heard talking at 1,000 yards off (pages 22, 23) . . ." "April 29, 1672. Mr. Clerk went to Sir Wm. Langham's (Walgrave) to see the Stentorophonic trumpet, which he had just brought from London, and he standing next the bowling green heard Sir William in his own house speaking through the trumpet. When Clerk returned to our house he praised the instrument to the skies, therefore, we ordered the carriage to be ready after dinner to go and see it, with Mr. Richardson and Mr. Clerk riding with us. When near (Walgrave), we sent a messenger to borrow the trumpet, but Sir William had just set out for London; his wife sent it by her steward. Mr. Richardson took it and went to the mill, but we remained near the bowling green, which is a mile off, but we could hear distinctly and articulately what Richardson said through the trumpet." There is no earlier mention of these trumpets known, and, as no notice of them occurs in early churchwardens' accounts, we think that they could not have been known of. Sir C. E. Isham tells me that the trumpet here mentioned existed until about fifty years ago. It is possible that others may yet be found, but so far none have been discovered.

FLORENCE PEACOCK.

Sledges with Bone Runners in modern use.

IN continuation of my paper upon "The Modern Use of Bone Skates,"[1] I have thought that it might be worth while, for the sake of completeness, to bring together the following notes upon the use of bones of animals as runners for sledges, a use which is intimately related to their employment as skates, the intention in both cases being the same, viz., to reduce to a minimum the friction in sliding over a frozen surface. Indeed, no paper dealing with the use of bone-skates could be really complete without reference to their use as sledge-runners. It was, in fact, this dual use of the same kinds of bones, to assist in the progression both of the human skater and the sliding conveyance over the ice, which led me to suggest the term *runner-skates* as a convenient one for designating those early forms of skates, whether of bone or of wood, or of wood overlaid with iron, which present a broad friction-surface, lacking the *sharp* edges which characterise the modern *blade-skate*. Dr. G. H. Fowler uses the terms "bone-skate," "snow-skate," "blade-skate," for the three main classes of these instruments, and they are undoubtedly convenient terms; but one seems to require in addition a group-name to embrace the two former classes, which are so directly related to each other, to distinguish them from the blade-skates, which form a very distinct group, differing essentially in the presence of very sharp biting edges, which admit of very different performances on the ice—figure-skating, and high-speed skating, with a free use of the side stroke. There is, at present at least, rather a marked gap in the continuity of the development of the blade-skates from snow-skates, and until some of the earliest types of blade-skate are forthcoming we must remain in some doubt as to how the *blade* was first introduced, whether by a gradual process from the snow-skate or otherwise. On the other hand, from bone-skates to wooden imitations of them, and thence

[1] *Reliquary and Illustrated Archæologist*, Jan., 1898.

to wooden-skates, protected with flat strips of iron ("snow-skates"), there is a well connected series of successive improvements, linking these forms together into one morphological group, for which I have suggested the term "runner-skates."

Runner-skates—

Bone sledge-runners.
Bone skates.
Skates of wood alone.
"Snow-skates."
(Improved snow-skates.)

Blade-skates—

of wood and steel.
of steel only.
Blade-runners of ice-yachts.

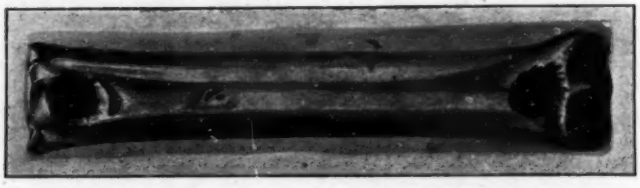


Fig. 1.—Ancient bone sledge-runner from Olmütz.
(*Jeitteles.*)

To return to my immediate subject. Amongst the finds of bone-skates of ancient date are sometimes seen examples which, although they have evidently been adapted to fixing on to some object, do not appear suitable for attaching to the human foot for use as skates. Such, for example, is the metacarpal bone of a horse (fig. 1) found at Olmütz, in N. Austria, and described by Herr L. J. Jeitteles[1] at the time as a skate (though this was afterwards corrected), and such are *some* of the examples generally described as "bone-skates" in museums.[2] That they have served a purpose practically identical with that of the bone-skates is evident from the marks of wear, which are similar in both cases, and it is only the method of attachment which creates the difference. These are now recognised as having, for the most part at any rate, served as runners for sledges

[1] *Mitt. d. Anthropol. Gesellschaft in Wien*, i., 1871, p. 247, and fig. 11.

[2] One of these is figured in the journal *Deutscher Eis-Sport*, 25th April, 1898, p. 176 (lower figure).

and not as skates.[1] This fact was made clear by the discovery first in one place and subsequently in others, of bones resembling the Olmütz bone in the nature of its perforations still in use, leg-bones of horses and oxen, fixed with pegs or nails to the under surface of small sledges, to serve as runners.

Herr Jeitteles[2] himself, three years later, described and figured a type of small wooden sledge (fig. 2, *a* and *b*) with a wide board of triangular outline, with curved sides and straight base, the apex of

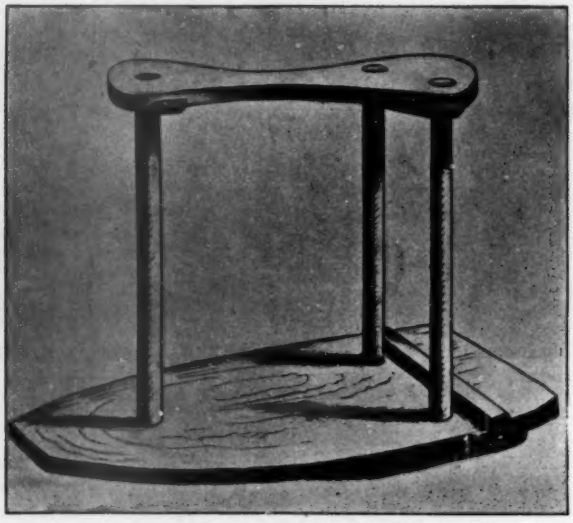


Fig. 2*a*.—Sledge with bone runners from Salzburg.
(*Jeitteles.*)

[1] In *The Field* for Dec. 30th, 1893, p. 990, is an illustration and description of one of a few ox-bones perforated in this manner, with a vertical hole toward either end, discovered at Mildenhall Fen, Suffolk, at a depth of 8 ft., by Mr. W. Howlett, of Newmarket. It is 11¼ ins. long. The lower surface is somewhat rounded, and the scratches and marks of friction extend from end to end. This fact led the writer to believe that it was a skate and not a sledge runner, since he argued that a fixed runner would present a flat worn surface of less extent. The holes are countersunk, and he considered that this was for the purpose of admitting the knots of the cord by which the skate was attached to the foot. At the same time I am disposed to maintain that the reverse is the case. Over rough ice or roughly frozen snow, the front ends of the bone-runners of a sledge would tend to become rapidly worn away, and the friction marks would extend from end to end. The countersinking is more likely to have been for the enlarged heads of pegs or nails for fixing to a board than for cords, and at the best an attachment of cords through holes situated as in this example would be most inadequate.

[2] *Zeitschrift f. Ethnologie*, vi., 1874, p. 176.

the triangle forming the front end. Upon this board is fixed a little narrow-seated, three-legged stool. Below the board are fastened with pegs three cannon-bones, one in front and two side by side behind (fig. 2, *b*). This kind of sledge was still in use at the time in the Duchy of Salzburg, and on the lakes of the Salzkammergut, and of Upper Austria and Bavaria, where they served in winter for crossing the frozen lake surfaces.

The above-mentioned Olmütz bone, described as a "bone-skate," was undoubtedly for use as one of the runners of a sledge of this kind, and, in fact, there is a description and illustration [1] of a sledge from Olmütz itself, identical with that described by Herr Jeitteles.

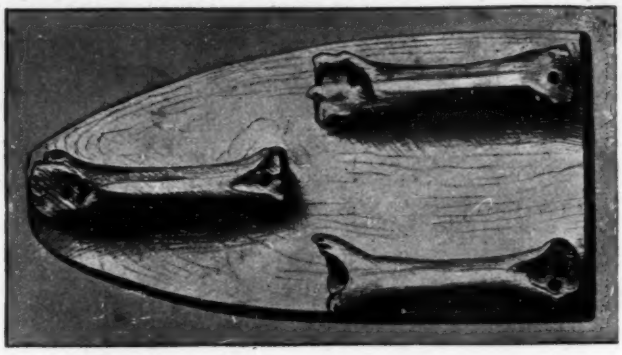


Fig. 2*b*.—Under view of Sledge from Salzburg.
(*Jeitteles.*)

The three runners, each a cannon-bone of ox or horse, are perforated for the pegs transversely, in a direction at right angles to that of the perforations of the true bone-skates (*i.e.*, in a *dorso-palmar* direction instead of from side to side). Dr. F. von Luschan, who described this example on the authority of Dr. Soltan, mentions the quite recent use of these sledges in the district, where they are called ***palakrlatan*** by the natives.

Prof. Virchow recalls [2] having used in his youth, in Pomerania, a similar kind of sledge, formed of a board with horse-bone runners underneath, but without the seat; and he mentions that he was quite

[1] *Mitt. d. Anthropol. Gesellschaft in Wien*, vi., 1876, p. 142.
[2] *Zeit. f. Ethnol.*, ix., 1887, p. 361.

skilful in its use, especially in running down hill, "tobogganing" in fact.[1]

The following passage in the *Handbook of Fen Skating*[2] by Messrs. N. and A. Goodman, reveals the modern use of this same type of sledge in our own country. "It is abundantly proved that such bones were constantly used as runners for sledges right up to quite modern times, and are even still used in the fen. These bones

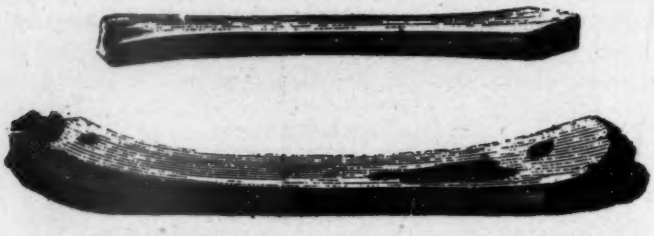


Fig. 3.—Bone skate and sledge-runner found at Arches and Stixwold Ferry, Lincoln.
(*Munro.*)

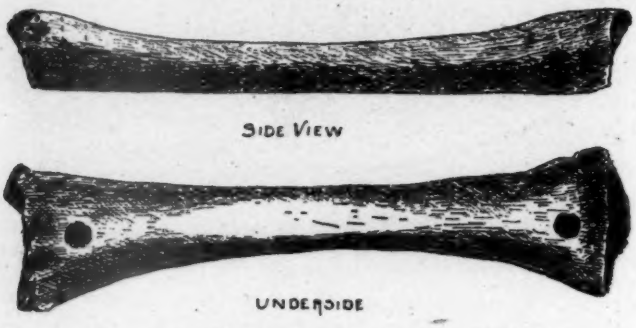


Fig. 4.—Bone sledge-runner found at Ramsey, Hants.
(*Munro.*)
Blocks lent by Messrs. Blackwood & Sons.

were attached to sledges constructed so as to allow the fowler to propel himself over the surface of the ice, and to approach wild ducks swimming in some still open water without disturbing them. These sledges consisted of a simple framework on which the man lay prone, and another upright framework in front, into which a screen of reeds was stuck . . . . the gunner propelled himself by

[1] In an interesting article on "Bone Skates," in *Deutscher Eis-Sport*, Berlin, 25th April, 1898 (continued from 31st March), is a description of bone-runnered sledges, and a reference to a mention of one in *Wild und Hund*, 5th Feb., 1897.

[2] 1882, p. 27.

two short sticks, shod with iron spikes, and held in either hand." The writer himself saw one of these sledges on the Counter-wash Drain in 1882. Here it is interesting to note the use of the "pricked staff," associated with the bone-runnered sledges, just as it was used with the bone-skates and "snow-skates," emphasizing the relationship of the two forms of "runners."

The nature of the perforations (passing in a dorso-palmar direction) in two old examples of bones figured by Dr. R. Munro in his collected essays[1] (viz., the lower figure in figs. 103 and 104), from Stixwold Ferry, Lincoln (found in 1848), and from Ramsey, Hunts., leaves little doubt that these were sledge-runners and not skates. I am enabled by the kindness of Dr. Munro to reproduce the figures of these from his own blocks (figs. 3 and 4).

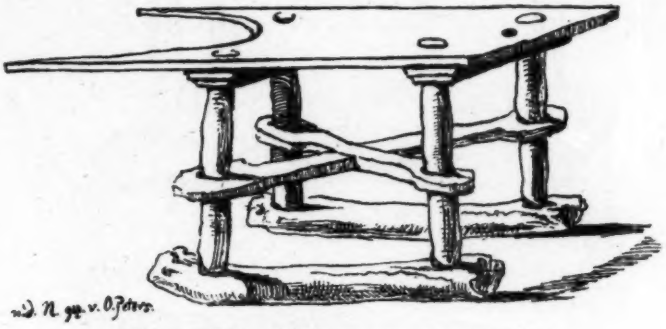


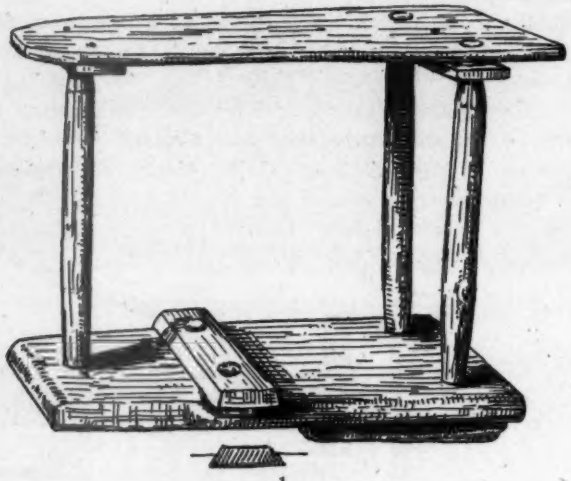
Fig. 5.—Sledge with bone runners from Bavaria.
(*von Luschan.*)

Dr. von Luschan[2] chanced upon an interesting variety of this kind of sledge with bone runners in the hut of a fisherman on the shores of Starnbergersee, in Bavaria, where it was hanging up. It consisted of a kind of four-legged stool, the legs being ingeniously braced together diagonally with cross-stays of wood (fig. 5). The runners are two metacarpal bones of the horse, into holes near the ends of which are stepped the legs of the stool in lateral pairs. No nail was used in the construction. This little sledge was used by the fisherman in the winter for transport over the ice of the lake, with the assistance of a sharp-pointed staff. The same writer

[1] *Prehistoric Problems*, 1897. A figure of a similarly perforated bone from Lincoln (possibly the same as that figured by Dr. Munro) is given in *A System of Figure Skating*, by H. E. Vandervell and T. M. Withams, 3rd ed., 1880. It is described as a "skate."

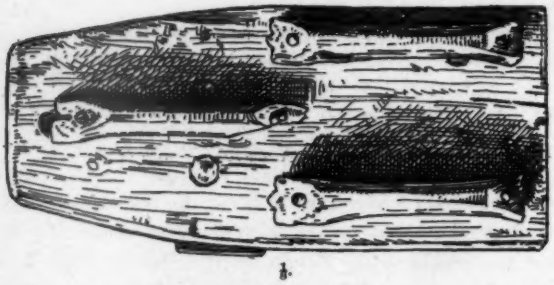
[2] *Mitt. d. Anthropol. Gesellschaft in Wien*, x., 1880, p. 327, and fig. 13.

also described a very similar, though smaller, sledge from Bjelina, in Bosnia, perhaps intended for a child's use. He has recently written to me to say that since that date he has seen many such sledges in Bosnia, and on several lakes in Salzburg, and on that of Millstatt, in Carinthia. My friend Dr. Franz Heger, director



⅛.

Fig. 6*a*.—Sledge with bone runners from Trumsee, Salzburg.



⅛.

Fig. 6*b*.—Under view of the same.

of the Royal Ethnographical Museum at Vienna, has very kindly sent me excellent drawings of two sledges sent to that Museum by Dr. von Luschan, and these I reproduce in figs. 6 and 7. The first (fig. 6, *a* and *b*) (*Ethn. Sammlung des K.K. Natuhistor. Hof Museum*, No. 5554a), is from Trumsee, Duchy of Salzburg, and is very similar to those already referred to. The figures of this sledge

are clear and little description is necessary. The bones are bevelled at each end and are fastened to the board with iron nails. On the upper surface of the lower board is a bracing board set transversely, and sunk partially in an undercut groove; it is fixed with pegs. The feet were usually placed upon it.

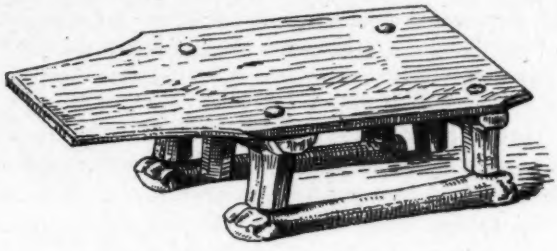
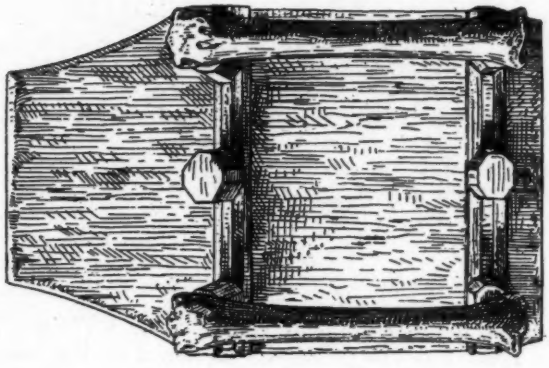


Fig. 7*a*.—Sledge with bone runners from Bosnia.



$\frac{3}{16}$.

Fig. 7*b*.—Under view of the same.

The second (fig. 7, *a* and *b*), is from Bjelina, in Bosnia, and is a two-runnered sledge, reminding one of the example described from Starnbergersee (fig. 5). Under the board are fixed with pegs two transverse bracing-pieces of wood, each bearing three short and stumpy legs, all cut from the solid piece. Only the two outer pairs of legs are functional, and these are stepped into holes in a pair of bones, as shown in fig. 7, *a* and *b*. The bones are not perforated right through. The central pair of legs is peculiar, and seems to have no *raison d'être*, since it is unlikely that it was ever intended to add a third bone runner, for the stability of the sledge

would thereby be lessened—not increased. The sledge is very low and the board is higher at the back than in front (15 cm. —10 cm.). The legs and bars are faceted, and the alternate facets are coloured red, as also the outline of the board and the plug-ends.

It is not only the leg bones of the larger ruminants which have served the purpose of runners and skates; there are several instances on record of the use of the bones of the lower jaw of horses or oxen. Prof. Virchow[1] has quoted a description by Dr. Jahn of a peculiar type of skate and sledge used until recently in the region between Pyritz and Arnswalde, in Pomerania. The peculiarity of these lies in the runners being in both cases made from the *jaw-bones* of ruminants. The skate (fig. 8) consists of a piece of wood shaped for the foot to rest upon, with three leather loops (one on either

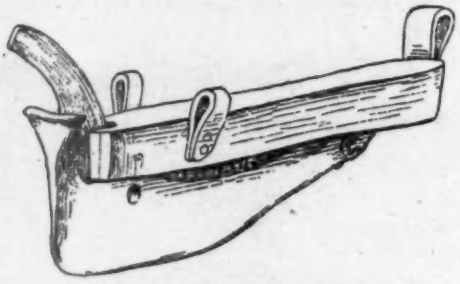


Fig. 8.—Jaw-bone skate, from Pomerania.
(*Virchow.*)

side and one at the heel) through which to pass the fastening cords. Underneath the foot rest is fixed one ramus of the lower jaw of a sheep in its natural state. The distal extremity of the bone is fixed beneath the heel of the wooden piece, while the condyle and coronoid process form a kind of prow in front; the lower edge of the bone forms the friction surface. The narrow, blade-like appearance of the jaw-bone, and its setting in a wooden stock, impart to this odd form of skate a resemblance to the blade-skates of steel set in wood, which should not be overlooked, as there is always the bare possibility that such a form as this may have had some influence in suggesting or at any rate leading up to the later blade-skate. Just as the simple leg-bone skate may have been derived from the leg-bone sledge-runner, so the jaw-bone skate may have been

[1] *Zeit. f. Ethnol.*, xix., 1887, p. 362.

suggested by the sledge with jaw-bone runners.[1] The sledge from the same region (Pomerania) described by Prof. Virchow (*op. cit.*) consists (fig. 9) of a rectangular wooden board underneath which, and on the outer edges, are fixed in parallel planes, the two entire *rami* of the lower jaw of an ox, which thus form a pair of more or less blade-like runners. The coronoid processes stand up high on either side at one end.

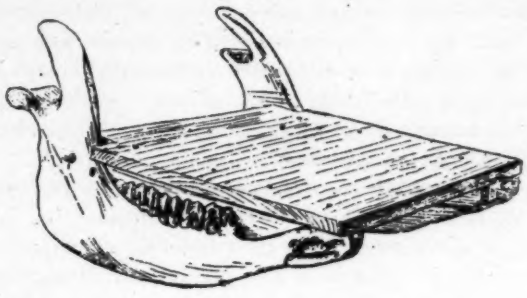


Fig. 9.—Jaw-bone sledge, Pomerania.
(*Virchow.*)

The use of these jaw-bone sledges is illustrated in some of the old Dutch and Flemish paintings and engravings. I recently saw in the Palais des Beaux-Arts in Brussels, in the picture gallery, a small oil painting of a Dutch or Flemish winter scene, in which a child is depicted sliding along upon a sledge of this kind with runners made from the jaw-bones of a horse or an ox. Dr. G. H. Fowler refers me to an old print by F. Huys, probably after P. Brenghel the elder, published in 1550, which shows a similar jaw-bone sledge used by a child, who is pricking herself along with a couple of sharp-pointed staves. An identical figure appears in Chambers' *Book of Days*[2] (fig. 10), taken from a Dutch engraving representing sports on the ice in the town ditch at Antwerp, 1594.



Fig. 10.
Jaw-bone sledge,
Holland.
(*Chambers.*)

There is a reference to the use of a horse's jaw-bone as a sledge or "toboggan" in Southern

[1] A precisely similar pair of skates is described from near Berlin, in *Deutscher Eis-Sport*, 25th April, 1898.

[2] 1869, vol. ii., p. 787.

Germany, in Ludvig von Arnim's[1] novel, *Wunder uber Wunder*, quoted by E. Friedel,[2] who also mentions Mark Brandenburg and Niederlausitz as localities where the same practice obtains. Butzbach in Hesse is another locality where sledges made from horses' skulls have been recorded. These provided a regular winter amusement for the boys of the town, who used to toboggan down the sides of the moat under the old town wall.[3] The writer in *Deutscher Eis-Sport*[4] quotes Rentner Hasse, a man of 78 years, as having told him that in his native village of Pichelsdorf, close to Spandau, near Berlin, the people in the thirties and forties used not only the *piekschlitten* with three horse-bone runners and bone skates, but also little sledges for children made of the lower jaw-bones of horses upon which a little board was fixed; they were used with the pricked-staff as usual.

I have not come across instances of sledges with bone runners of the kinds mentioned in any part of Scandinavia or in Finland, but one might reasonably expect that they have occurred there. Not having been able to examine a large number of the ancient or recent "bone-skates" found in those regions, I am unable to say whether or no there are instances in which the nature of the perforations would lead one to the conclusion that the bones had served in some cases as sledge-runners rather than as skates.

ADDENDUM.

The following additional notes may be here appended, although they belong rather to my former article on the use in modern times of bone skates. The employment of ribs of animals as skates in recent times has been mentioned by several writers, of whom Dr. J. van Buttingha Wichers is the chief. In his classical work on skating[5] he mentions this use of cow-ribs in Friesland, and says that in the last century peasant children in the Netherlands were taught to skate upon rib bones before they were furnished with metal-bladed skates. The boast of a Friesländer, that he would race any Groninger on cow-ribs, is quoted in *Deutscher Eis-Sport* (*l.c.*) from a poem in *Der Friesische Volks-Almanack* for 1841. Iceland is also mentioned as a locality where cow-ribs were so used, on the authority of Fin Magnusson, and Westphalia, on the authority of

[1] Born in Berlin, 1781; died at Wiepersdorf, 1831.

[2] *Zeit. f. Ethnol.*, xvi., 1884, p. 291.

[3] G. Hammann in *Daheim*, 1882, p. 272.

[4] 25th April, 1898, viii., Jahrg.

[5] Schaatsenrijden. s' Gravenhage, 1888.

Vieth. The writer in *Deutscher Eis-Sport* (31st March, 1898) also quotes Herr F. Meyer as mentioning the use of bone-skates in his youth by children in Berlin, who often wore a bone on one foot only, pushing themselves along the ice in the gutters with the other foot. The great thing was to skate over a rude ice outline figure of the Prussian eagle, *adler machen*.

The use of skates of *ivory* in Siberia has been mentioned by Van Buttingha Wichers (*op. cit.*), and Dr. J. D. E. Schmeltz[1] in a notice of my former paper, figures one of a pair of skates made of walrus tusks, brought from Siberia by F. von Siebold, and now preserved in the Museum of Ethnography at Leiden. It is 44-45 cm. long, blade-like, tapering from behind forwards, and curving upwards towards the toe. A flange along the upper part serves as a support to the sole of the foot. There are several holes for attachment. This form of skate may be a derivative from the sledge



Fig. 11.—Wooden skate from Agnethlen, Transylvania.

runners which, amongst the Siberian people and the Eskimo, are so frequently made of walrus ivory or of wood overlaid with ivory.

Quite lately I have, through the kindness of Dr. F. von Luschan, received a very interesting pair of skates from Agnethlen, Transylvania, made entirely of beechwood (fig. 11). Each is cut from a single piece, and consists of a straight bar, 11¾ ins. long, almost square in transverse section (1 7/16 by 1 5/16 ins.); at the back, or heel end, it is cut off square; in front, the wood is cut so as to curve over the toe of the boot in a long spur-like projection. There are two holes for attachment, bored from side to side, an oblong hole towards the front end, evidently for a strap, and a small circular hole towards the heel end for a cord. In this form we have an interesting link between the *bone-skates* and the *snow-skates* with their iron facings. These simple wooden skates are little, if at all, superior to those of bone, and, apart from the

[1] *Internat. Archiv. f. Ethnographie*, xi., 1898.

material, differ from them chiefly in their squareness, which furnishes them with edges, and in the refinement of a recurved prow. Their intermediate position between bone-skates of a type like the Icelandic skates figured in my former article (figs. 1 and 2), and the snow-skates such as those described from Throndhjem (figs. 3 and 4), is emphasized by the holes for the attachments which recall both types. The hinder small hole resembles those of the Icelandic bone-skates, being intended for a *cord* attachment, while the wide, rectangular *strap* hole in front recalls the perforations in the snow skates.

A note very kindly furnished me by Mr. Robert Blair, F.S.A., of South Shields, is much to the point in this connection; in a letter to me he says, "When I was a lad, now, alas, many years ago, the poorer lads in this town fastened the ordinary wood-skate with iron runners to their feet with cord, as in the first example on p. 30 (*i.e.*, fig. 2 of my former article, showing the attachment of the Icelandic bone-skate), while lads a little higher in the scale used leather straps as in the second example" (*i.e.*, fig. 4, showing the Norwegian snow-skate). It would appear from this that the more primitive method of attachment, associated with the early bone-skates, survived among the poorer folk, the somewhat richer having retained the form of attachment associated with the next stage in the evolution of the skate, an early stage also.

HENRY BALFOUR.

Pitt Rivers Museum,
Oxford.

Exhibition of Egyptian Antiquities.

THE collections of antiquities from the excavations of the Egypt Exploration Fund at Dendereh and of the Egyptian research Account at Hierakonpolis were on view at the University College, Gower Street, London, from July 4th to 30th. A separate room was devoted to each of the two collections; the first containing the results of Mr. Quibell's labours at Hierakonpolis, and the second the objects obtained by Professor W. Flinders Petrie from Dendereh. Notwithstanding the importance of many of the antiquities displayed, it must not be forgotten that they are only a portion of what was actually found. Prof. Petrie, in the preface to his excellent catalogue, tells us that "unhappily the present exhibition is more disproportionate to the actual discoveries than is usually the case. The exactions for the Ghizeh Museum have been more severe than ever before, exceeding even the half legally



Fig. 1.—Limestone Mace of King Nar-Mer from Hierakonpolis.



Fig. 2.—Fragment of great Limestone Mace, with the King superintending irrigation works; earlier than B.C. 4000.

claimable. It must always be remembered that all the finest and most valuable objects are claimed by the Egyptian Government for nothing, besides imposing taxes for overseers, sealing, customs, etc., hence the real return of the discoveries is far more important and valuable than could be supposed from the collections which we were permitted to remove."



Fig. 3.—The great Slate Palette of King Nar-Mer, from Hierakonpolis, now in the Ghizeh Museum.

The great interest of the relics from Hierakonpolis is that they are all older than the fourth dynasty, B.C. 4000, and therefore enable us to form some estimate of how far civilization had advanced at so remote a period. Some of the pottery belongs to the so called "New Race," whose remains Prof. Petrie found at Naquada, and who have since been shown by M. de Morgan to be the original Neolithic inhabitants of Egypt, in the days before the pyramid-building Pharaohs came on the scene. The remains of primitive kings previously found in Egypt have been sepulchral, but Mr. Quibell has brought to light the first monuments of warfare and history belonging to the earliest dynasties discovered on the site of a temple. Hierakonpolis, where this temple formerly stood, was the ancient Nekhen, and the ruins are now known as Kom el Ahmar.

In the first room of the exhibition were to be seen what is perhaps the oldest and most wonderful collection of ivory carvings in existence, derived from the temple area. When these ivories were revealed by the spade of the excavators they found a mass 7 ft. long by 2 ft. wide by 2 ft. deep. Unfortunately the

ivory is in many instances a good deal decayed, but enough remains to give us a very fair idea of the art of the carver six thousand years ago.

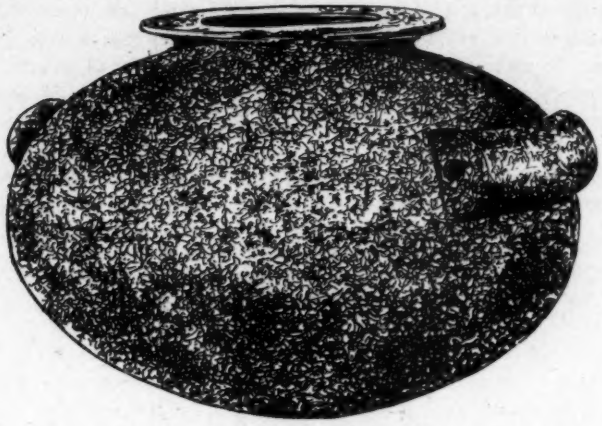


Fig. 4.—Magnificent Syenite Jar, 2 ft. in diameter, found near the Palette of King Nar-mer.



Fig. 5.—Slate Palette decorated with beasts and having hollow for grinding face-paint.

The carvings consist of figures of men (apparently of New Race, or Libyan type), women (nearly all nude and with their hair hanging down their backs), dogs, lions, fish all in the round; as well as numerous plaques with incised representations of several different kinds of animals.

Two large limestone maces (figs. 1 and 2), with sculptures in relief, in this room deserve special attention. The smaller of the two (which, by the way, is quite large enough to give anyone what Mr. Penley, in the *Private Secretary*, calls "a good hard knock") is perfect, and has upon it a portrait of a king, whose *ka* name is Nar-mer. The other mace-head is only a fragment, but when whole must have been of immense size. The sculptures which remain upon it show the king with a hoe in his hand directing irrigation works, thus anticipating Mr. John Aird by many thousands of years. The irrigation channels are

indicated in the same conventional manner as upon the Assyrian sculptures, by zigzag lines.

Those who saw the exhibition of the New Race objects a year or two ago will remember that a large number of palettes cut into the forms of animals were amongst the characteristic grave goods. Their use was to grind up hæmatite to make face paint. Two splendid examples of palettes of this kind, but of a more advanced type than those from Naquada, have been obtained by Mr. Quibell from Hierakonpolis. The finest of these (fig. 3) has been kept by the Ghizeh Museum, and is only represented in the Exhibition by a cast. On it is pourtrayed a king whose *ka* name is Nar-mer, with numerous other figures, showing that what were in the first place



Fig. 6.—Lion modelled in red pottery from Hierakonpolis; earlier than B.C. 4000.

palettes, made for utilitarian purposes only, eventually developed into historical documents. With the great palette was found a beautiful Syenite jar of unusual size (fig. 4), which forms one of the most prominent objects in the exhibition. The other palette (fig. 5) is of inferior size and importance, but the curious beasts (one playing on a flute), griffins, giraffes, etc., with which it is decorated, make it well worth examining carefully. The lion shown on fig. 6, is of the same fabric as the oldest levels of Koptos. It is of red pottery with a polished surface. The expression of his face suggests that the king of beasts was not in those days the mild inoffensive creature he now is, quite devoid of back-bone and with a tail that anyone may twist who feels so inclined.

The antiquities in the second room brought back from Dendereh by Prof. Petrie were chiefly of the Ptolemaic period. In the collection were some fine specimens of coloured glass mosaic of Roman date.

The Font at Zedelghem, near Bruges, in Belgium.

THE illustrations here given of the font at Zedelghem, a few miles south of Bruges, in Belgium, have been reproduced from engravings which appeared in the *Bulletin du Comité Archéologique du Diocèse de Bruges*, and were kindly lent to the editor by M. Paul Saintenoy, Secretary of the Société d'Archéologie de Bruxelles. M. Saintenoy describes the monograph as being "une livraison fort rare d'une société qui n'a publié que ce façicule et n'a pas continué a vivre."

This font is of interest for two reasons, (1) because it is of the same type as that in Winchester Cathedral, and as others which were imported into England from Belgium; and (2) because the subjects sculptured upon it are amongst the earliest instances of the representations of scenes from the legendary life of St. Nicholas in Christian art.

In 1847 the ancient church of Zedelghem was demolished, and a new one built in its place. The font was preserved chiefly owing to the exertions of M. Dumontier, the Curé, and of M. Bruyck, the architect. Illustrations of the font have appeared in *Le Messager des Sciences et des Arts de Belgique* for 1824, p. 437; M. A. de Caumont's *Abécédaire d'Archéologie—Architecture Religieuse*, p. 313; and in the *Revue de l'Art Chrétien*, for 1895, p. 310.

The subjects represented on the Zedelghem font are as follows:—

FIG. 1.—First face; on the left, two kneeling figures under the arcade of a church, in front of which stands St. Nicholas with his mitre and crozier. Behind the saint is another standing figure. The meaning of this subject is not very clear, but it may be intended for St. Nicholas accepting the bishopric of Myra.

In the middle of this face of the font, to the right of the group just described, the episode of the childless nobleman, who made a vow that he would present a gold cup to St. Nicholas if a son and heir was born to him. In due course the heir was born, and the nobleman set out on a sea voyage to Myra to fulfil his vow. After he had caused the gold cup to be made, however, the brilliant idea struck him that he might keep it for himself and palm off upon the unsuspecting saint an inferior article made of silver. Those who have read the story in the *Legenda Aurea*, of Jacobus

de Voragine, will remember how the nobleman's nefarious plot was frustrated by his son's falling overboard with the gold cup in his hand, and how the good St. Nicholas saved him from a watery grave, and thus secured the gold cup after all.

Three figures are shown in the boat, one leaning over the gunwale and the other two praying for all they are worth. Below the nobleman's son is to



Fig. 1.—Font at Zedelghem; first face.

be seen drowning, with the cup in his hand, and to the right an angel holding a cross, who is no doubt performing the miracle for St. Nicholas.

On the right side of this face of the font is a sleeping figure beneath the arch of a building treated in the usual conventional manner. Another figure stands beside the bed, and at the angle of the font is an ecclesiastic holding a book and a Tau-headed staff. This subject may possibly be the miraculous appearance of St. Nicholas in a dream to the Emperor Constantine, warning him to release the three tribunes he had wrongfully imprisoned.

FIGS. 2 AND 3.—The second and third faces of the font are occupied by representations of the story of the innkeeper and his wife, who during a famine used to decoy young children, murder them, pickle them in a



Fig. 2.—Font at Zedelghem; second face.



Fig. 3.—Font at Zedelghem; third face.



Fig. 4.—Font at Zedelghem; fourth face.

salt-tub, and serve them up to their guests to eat. The various scenes are placed beneath an arcade of Norman arches.

First we have the wicked innkeeper and his wife whispering to each other concerning the crime they are about to commit; next the hostess with a

Lady Macbeth-like air, and her husband holding the axe with which the fatal blow is to be dealt; then on the third face of the font is depicted the remainder of the story where the children are killed and subsequently restored to life by St. Nicholas. On the left angle of the third face of the font is a bishop with his mitre and crozier; and on the right angle of the same face, an ecclesiastic, bare-headed, and holding a Tau-headed staff and a book.

Fig. 4.—On the fourth face of the font are sculptured two lions attacked by five knights in coats of mail, and armed with kite-shaped shields, conical helmets, and swords. The knight on the right angle of the fourth face of

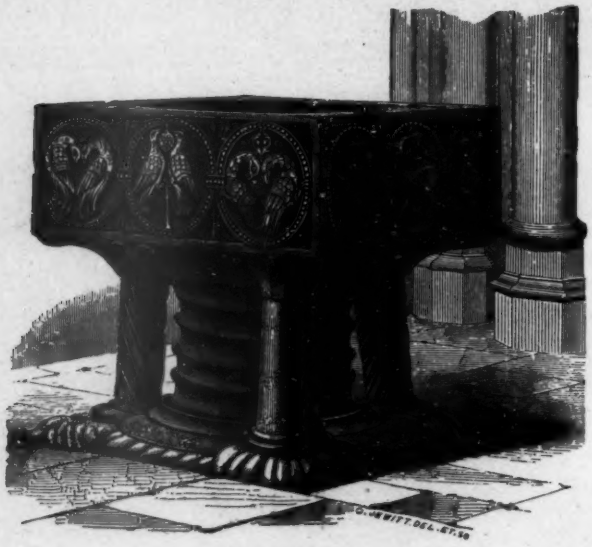


Fig. 5.—Font in Winchester Cathedral

the font is blowing a horn, and there are two hunting dogs included in the scene. This subject has no connection with St. Nicholas, and is probably taken from one of the romances of chivalry.

Subjects taken from the lives of saints are of extreme rarity in twelfth century art both in England and on the Continent. There are, however, two Norman fonts in this country sculptured with scenes from the legendary life of St. Nicholas, one in Winchester Cathedral and the other in St. Nicholas' Church, Brighton. The Winchester font is of the same type as that at Zedelghem, but the one at Brighton is cylindrical and altogether different.

On the Winchester font the following three subjects relate to St. Nicholas: (1) St. Nicholas saving the three daughters of a poor nobleman

from the necessity of leading a life of shame by a timely present of three bags of gold as dowries to enable them to get married; (2) The story of the childless nobleman and the offering of the gold cup; (3) The wicked innkeeper and the three children.

The subject sculptured on the font in St. Nicholas' Church, Brighton, appears to be that of the goddess Diana disguised as a nun, and the inflammable oil. The story is thus told in the *Golden Legend*:—

"In this country the people served idols and worshipped the false image of the cursed Diana. And to the time of this holy man many of them kept the custom of the pagans of sacrificing to Diana under a sacred tree. But this good man made all the inhabitants



Fig. 6.—Miracle of St. Nicholas, on Winchester Font.



Fig. 7.—Miracle of St. Nicholas, on Winchester Font.[1]

of the country give up these customs, and commanded them to cut down the tree. Then the devil was angry and wroth against him, and made an oil that burned against nature in water, and burned stones also, and then he transformed him in the guise of a religious man, and put him in a little boat, and encountered pilgrims that sailed in the sea towards this holy man, and reasoned with them thus and said, 'I would fain go to this holy man, but I may not, wherefore I pray you to bare this oil to his church, and for remembrance of me that ye anoint the walls of the building.' And anon he vanished away. Then they saw anon after another ship with honest persons, amongst whom there was one like to St. Nicholas, which spake to them softly, 'What hath this woman said to you and what hath she brought?' And they told him all in order. And he said to them, 'This is the

[1] The figure to the extreme left on this ace is the nobleman's son holding the cup, but the cup as it is shown looks like part of the dress. The wicked inn-keeper killing the three children with an axe is placed between the two scenes of the other miracle.

evil and foul Diana. And to the end that ye know that I say truth, cast that oil into the sea.' And when they had cast it, a great fire caught it in the sea. And they saw it burn long against nature. Then they came to this holy man and said to him, 'Verily thou art he that appeared to us in the sea, and deliverdst us from the sea and awaitst the devil.'"

The following article from the *Pall Mall Gazette* of December 5th, 1896, gives a very good popular account of St. Nicholas, the special patron of children and impecunious lovers: –

"According to an old Russian superstition, on one night in the year wolves lay aside all their evil propensities and conduct themselves in quite a Christian-like fashion. From sunset on the sixth of December until sunrise the next morning, they indulge in none of their usual reprehensible practices; no matter how hungry they may be, nothing would induce them to steal even a tender young fowl. On these occasions they meet together

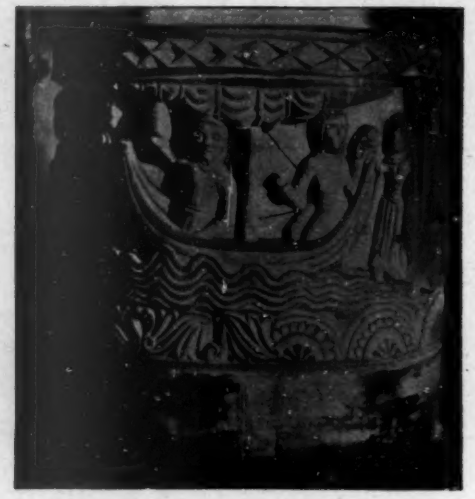


Fig. 8.—Miracle of St. Nicholas, on Font in St. Nicholas' Church, Brighton.

in great companies and spend the whole night in meditation, all who wish passing through their midst the while unhurt, even though they step on their tails. And this is a token, it seems, of the awe and reverence even wolves feel for St. Nicholas, whose fête-day it is.

"Of all the saints in the calendar St. Nicholas is certainly by far the most popular. Not only has he had more churches built in his honour, but he receives year by year more little personal offerings alike from rich and poor, old and young. The walls of his great cathedral at St. Nicolas du Port, in Lorraine, are covered with ex-voto tablets, and in former days his statue there was always hung with precious stones. The town of St. Nicolas du Port owes its very existence to the Saint, or rather to the Saint's little finger. For a certain great baron, Albert de Varangéville, when he returned from the Crusades, brought with him this finger-bone, which had been given to him at Myra, and built a little chapel for it near his own castle. Then rumours of miracles soon spread abroad,

and pilgrims began to resort to the chapel in such numbers that a flourishing town speedily sprang up around it. All through the Middle Ages St. Nicolas du Port was thronged with distinguished visitors; our own Queen, Margaret of Anjou, made a solemn pilgrimage there when luck seemed against her, and so did many of the French Kings, Henri Quatre and Louis Quatorze among others, and every pilgrim took with him, of course, a present for the Saint. Some went to plead for curses on their enemies, others for blessings on themselves; exalted personages prayed perhaps for crowns, or heirs to inherit crowns; while humbler mortals contented themselves with asking for lovers. To these latter suppliants the Saint has always lent a ready ear, if the old chroniclers are to be believed; and it is open to the whole world to put their truth to the test, for before his statue at



Fig. 9.—Miracle of St. Nicholas, on Font in St. Nicholas' Church, Brighton.

St. Nicolas du Port is a stone on which whoever kneels and prays in faith will make a happy marriage within the year, we are solemnly assured.

"St. Nicholas was only twenty, the handsomest and richest young man in all Asia Minor, when he first began to take unhappy lovers under his special protection. It chanced that he had as neighbour a nobleman who had fallen into such poverty that he had no money wherewith to provide dowries for his three beautiful daughters, who were thus condemned to spinsterhood, as 'no dowry no husband' was the order of the day in those parts. The Saint, touched with pity for their hard fate, sent to their father secretly enough money to render all the three *éligibles parties*, whereupon they promptly married, and the Saint—why or wherefore history does not explain—betook himself straight into a monastery. There he remained until he was forced, sorely against his will, to become Bishop of Myra. As bishop, one of the chief duties to which he devoted himself was

trying to make the course of true love run smoothly. All the young men and women in the diocese knew they could count on him as an advocate if parents proved hard and worldly, and much of his great wealth was spent on providing impecunious couples with the means on which to marry.

"Not that St. Nicholas's sympathy was by any means limited to lovers; on the contrary, he included among his protégés the most diverse personages; they formed quite a motley crowd indeed, one which any other Saint would perhaps have thought twice before owning. Schoolboys and travellers, sailors and prisoners, small tradesmen and children, are under his peculiar protection, as well as all sorts of human odds and ends. Many strange legends have gathered around the name of St. Nicholas, but the strangest of them all is that which tells how he became the patron of schoolboys. And a ghastly little tale it is. A pork butcher—there were pork butchers, it seems, even in those days—was sitting one night in his shop when three little boys who had lost their way appeared at the door, and begged for a night's shelter. The man welcomed them quite kindly, gave them some supper and a bed, but no sooner were they well asleep than he chopped off their heads, for his supply of sausage-meat had run short that morning. Just as he had finished packing their little bodies away in the brine St. Nicholas knocked at the door and asked for food and lodging. He wished to sup, he said, on the three little boys who were in the brine-tub. The butcher, conscience stricken, recognized his visitor, and made a full confession; whereupon the Saint restored the small boys to life there and then, and became the guardian of them and all their kind.

"Although the most kindly and charitable of men, St. Nicholas had a temper, and once gave very conclusive proof of the fact, in the presence of three hundred bishops too. It was at the great Nicean Council which was summoned for the purpose of putting Arius the Heretic to shame. This Arius, in the course of his defence, spoke of sacred personages with such scant reverence that the Saint lost all patience, and, springing to his feet, boxed his ears soundly. There was general consternation; the three hundred bishops stood aghast, for Arius had in his pocket a safe-conduct signed and sealed by the Emperor Constantine himself. St. Nicholas, however, held his ground firmly, what he had done he had done, he declared, with the full permission of the powers on high. After that there was, of course, nothing more to be said about the matter. The Arians, however, paid him out later, for they hunted up all his writings and burned them. Not a single line of all the volumes he wrote is extant.

"St. Nicholas was always on the most friendly terms with the Emperor Constantine, whom he used to visit at Constantinople. On one occasion, we are assured, he appeared to the Emperor in a dream; for, as travelling was slow in those days, and there were no telegrams, this was the only means by which he could prevent his putting to death three innocent men. They were officers who had been condemned in Asia Minor on a false charge of treason, and whose lives the Saint had saved when they were already on the scaffold. They had been sent to Constantinople, and again condemned. The news of their danger reached the Saint only the very night before their execution. It was too late then to save them by human means; he was forced, therefore, to have recourse to a miracle. That night he appeared to the Emperor in a vision, and made known the true state of the case, with the result that the three officers were delivered and their false accuser hanged in their stead.

"During his latter days St. Nicholas was the most influential personage in Asia Minor. No one ventured to run counter to his wishes, for he was idolized by the good, while the bad entertained for him a most wholesome fear. At his request the people of Myra razed to the ground the famous temple of Diana of which they were so proud. He seems, indeed, to have played for years the part of a beneficent despot in these regions. Whatever went wrong, the people always looked to him to set it right, and when famines came it was he who must find corn. Once during his absence there was a great riot in Myra, but the moment he appeared in the town arms were thrown down,

and he was greeted with enthusiasm. He died on December 6, 330, at the age of eighty."

The popularity of St. Nicholas in Western Europe probably dates from A.D. 1087, when his relics were translated from Myra in Phrygia to Bari on the south Adriatic coast of Italy. The people of England became familiar with the legends of St. Nicholas in the twelfth century, through the Mystery Play written by the Benedictine monk, Hilary, and the Anglo-Norman poems of Wace.

From the thirteenth century onwards scenes from the life of St. Nicholas become quite common in Christian art, and there are specially good examples in stained glass at Auxerre,[1] Bourges,[2] and Chartres.

The interesting question of how and when fonts of the Zedelghem type were imported into England has been fully discussed in a remarkably able paper by the Very Rev. G. W. Kitchin, D.D., F.S.A., formerly Dean of Winchester, and now Dean of Durham, in the *Journal of the British Archæological Association*, vol. 50, p. 6. In this paper the suggestion, first thrown out, I believe, by M. Paul Saintenoy in his *Prolégomènes à l'étude de la filiation des formes des Fonts Baptismaux*,[3] p. 97, that the fonts of the Zedelghem type in England and France are of Belgian origin, is conclusively proved.

The localities where such fonts occur are as follows:—

ENGLAND.
- Winchester Cathedral, Hants.
- East Meon, Hants.
- St. Michael's, Southampton.
- St. Mary Bourne, Southampton.
- Lincoln Cathedral, Lincolnshire.
- Thornton Curtis, Lincolnshire.
- St. Peter's, Ipswich, Suffolk.

FRANCE.
- St. Just (Oise).
- Vermand, near St. Quentin (Aisne).
- Noiron le Vineaux, near Laon.
- Ribemont (Aisne).
- Nordpeene, Canton de Cassel (Nord).
- Montdidier (Somme).

BELGIUM.
- Zedelghem, near Bruges.
- Termonde, near Ghent.
- Lichtervelde.

All the fonts in this list are not only similar as regards their architectural form, the style of the art of the sculpture, the details of the ornament, and

[1] Cahier and Martin's *Nouveaux Mélanges d'Archéologie*, vol. 3.

[2] Cahier and Martin's *Monographie de la Cathédrale de Bourges.*

[3] L. Lyon-Claesen Bruxelles, 1892, reprinted from the *Annales de la Societé d'Archéologie de Bruxelles*, vol. 5, 1891.

the nature of the figure subjects, but they are all made of the same material—a hard marble of a dark blue-black colour. The Dean of Durham has shown that the material in question was obtained from the quarries on the banks of the Scheldt, near Tournai, in Hainault, where there was a very remarkable school of art sculpture in the twelfth century. The English and French fonts of the Zedelghem type were carved at Tournai, from the local marble, and sent by water to the places where they are now found.

The font at Montdidier is one of the finest of those in France. It has upon one of its faces a figure of Christ in the centre and conventional vine leaves and bunches of grapes on each side exactly like the foliage upon the font at St. Mary Bourne; the symbolism in both cases being explained by the passage in St. John's Gospel (Ch. xv. 1 to 5) commencing "I am the true vine." The Montdidier font is illustrated in C. Enlart's *Monuments Religieux de l'Architecture Romane et de Transion dans la Region Picarde*, in the "Mem de la Soc. des Antiquaires de Picardie" (Amiens, 1898).

The twelfth century sepulchral slabs at Ely Cathedral and at Bridlington, Yorkshire, seem to be of the same material and style of work as the fonts.

J. Romilly Allen.

Notes on Archæology and Kindred Subjects.

SCIOPODES.

THE medieval mind delighted in monsters. Strange perversions of animal forms, strange myths, illustrating the special characteristics or the miraculous powers of the animal world, found their expression in the numerous bestiaries which were the Natural History Museums ot the middle ages. Here are the pelican wounding itself to provide nourishment for its young, the sirens, half-fish, half-human, leading sailors to destruction, the elephant with a castle on its back, and many other such representations. Not only in bestiaries but on the carvings of churches, especially on the west fronts where they could not fail to be seen by the people as they entered the building, were these monsters pourtrayed along with the signs of the zodiac, the occupations of the different months, Scripture scenes, etc. The west front, indeed, formed an open book written in a language to be read even by the illiterate.



Fig. 1.—Sciopode from the *Nuremberg Chronicle*, 1493.

One such monster which is rarely to be seen, not forming a part of the Physiologus, is the Sciopode. He has several peculiarities. He appears to advantage both in times of rest and in times of motion. The disadvantage under which he labours of only having one leg seems to be atoned for by his great rapidity, which is mentioned by Saint Augustine. Pliny describes this power more forcibly by saying that the Sciopode is "of great pertinacity in leaping." Elsewhere he is described as being able to take strides greater than the length of his body. In times of rest the Sciopode's broad foot proves serviceable, for when the sun is hot he lies down on the ground and shades himself with its extended surface. And this he needs to do, as he has no roof to shelter him; on which ground he has been termed by some writers Steganopodes, a word intended to indicate that his foot is his roof.

In imagery it would be difficult to represent the idea of the Sciopode's swiftness; the other peculiarity, however, viz, that of using his foot as a parasol, has been represented.

In William Caxton's *Polycronycon*, a book containing "the Berynges and Dedes of many times, in Eyght Books," some fabulous creatures are described. The Sciopodes are here termed Cyclopodes and it is said of them in translation, doubtless of Saint Augustine, that they lie "downe ryght in the somer tyme, and defende themselfe with the shadowe of theyr fete from the hete of the sonne."



Fig. 2.—Sciopode on the West Front of Sens Cathedral.

Another illustration of the Scopode may be seen on the west front of the Cathedral of Sens. The carving is much worn by the weather, yet enough is left to show him shading himself with his foot which he holds with his right hand, while he prevents himself from falling by means of the left.

ARTHUR WATSON.

EARLY SCULPTURE AT RATISBON.

THE Benedictine Abbey of St. Jacob at Ratisbon, usually called the Scottenkirke, was founded in the twelfth century by some monks who came over from Scotland or Ireland and the splendid door on the north side of



Fig. 1.—Sculpture at the Scottenkirke, Ratisbon.

the Church is richly adorned with sculptures which resemble those of Scotland or Ireland. Upon the north wall of the nave and near the door referred to, are a number of carvings of grotesque animals, but which appear to have

been removed from some other positions. They represent dragons and other fabulous monsters, holding men and animals in their mouths, and in one case the dragon's tail also encircles the body of a small kneeling figure, with hands raised in prayer (fig. 1). Inside the Church upon the east side of the great portal is the curious piece of sculpture shown on fig. 2. It appears to be carved upon the stone of the wall, not placed against it. It probably represents St. Peter as the keeper of the keys of the Church,

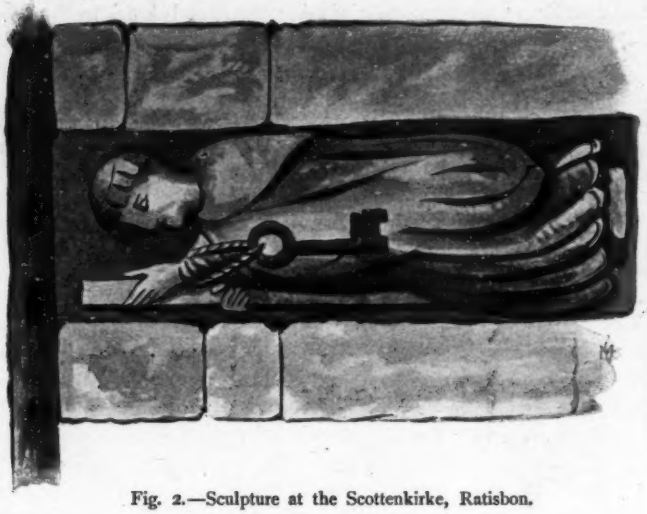


Fig. 2.—Sculpture at the Scottenkirke, Ratisbon.

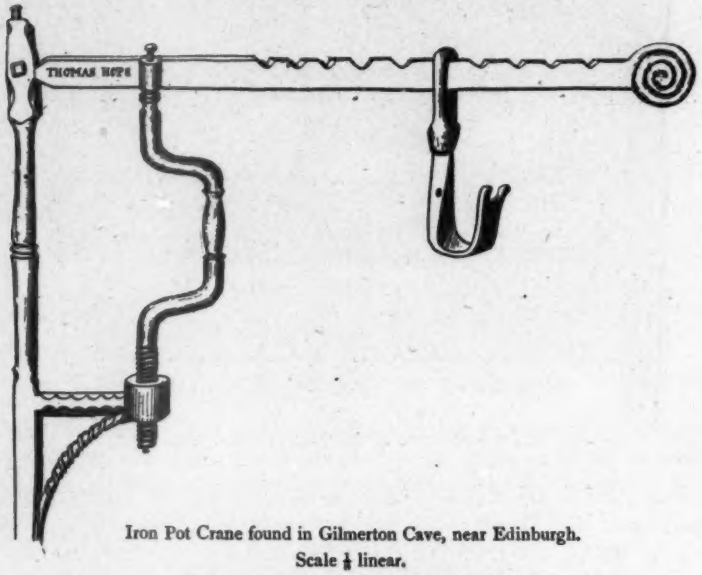
but as there is no nimbus round the head it may be intended for the Ostiarius or door-keeper of the Abbey. He is clothed in a long cloak with cowl at the back, and the tight sleeves of an undergarment show at the wrist. He wears boots, and his hair is clubbed in the manner of sculptures of the twelfth century, the folds of his cloak being stiff and in rolls. A large key is suspended by a cord from his left arm, and with both hands he is pushing the bolt of the door into its socket. The sculpture measures 2 ft. 9 ins. by 1 ft. 2 ins. and is not so well executed as those of the beasts on the exterior.

M. E. Bagnall-Oakley.

POT CRANE FROM GILMERTON.

Mr. F. R. Coles, F.S.A. (Scot.), has forwarded the drawing here reproduced, in reference to which he writes—"I enclose a drawing of a *swee* (as a pot-crane is sometimes locally called), like, yet in some respects unlike, the specimens recently figured in the *Reliquary*. The swee in

question was found in Gilmerton Cave, near Edinburgh, one of a series of rock-hewn habitations tolerably common in the red sandstone of certain districts in Scotland, south of the Forth. To the Gilmerton Cave is attached a legend of a blacksmith who is said to have hewn out its many-chambered recesses and to have lived therein with his wife and family for several years. There has certainly been a forge in the cave. The swee might have been used by the smith. As, however, it was found in a great heap of rubbish, some of which had undoubtedly been shot down from above into the cave, it is not possible to say for certain whether the swee belongs to the cave or not."



Iron Pot Crane found in Gilmerton Cave, near Edinburgh.
Scale ⅛ linear.
From a drawing by F. R. Coles, F.S.A., Scot.

In connection with the same subject Mr. Richard Cope writes—"Your interesting article on Pot Cranes has reminded me that in my home in Staffordshire, when I was a boy the crane was always called a *sweak*. In Halliwell's *Dictionary* (Ed. of 1855) I find a quotation from the *Affectionate Shepheard*, 1594, in which the word is given as *sweake*, and conclude therefore that this term was in common use in the sixteenth century."

The Gilmerton pot crane affords an interesting example of the application of the principle of the screw for raising or lowering the arm of the crane. The crank for turning the screw seems to have been suggested by a carpenter's centre-bit.

Notices of New Publications.

"AN ARCHITECTURAL ACCOUNT OF THE CHURCHES OF SHROPSHIRE," by D. H. S. CRANAGE (Wellington, Hobson & Co., 1894), promises, when completed, to be a valuable supplement to the historical descriptions given in Rev. R. W. Eyton's *Antiquities of Shropshire*. The first three parts, which are all that we have hitherto received, deal with the hundreds of Brimstree, Munslow, Overs, and the franchise of Wenlock. The work is illustrated by reproductions of photographs, specially taken by Mr. Martin J. Harding, and ground plans of the most important churches, drawn by Mr. W. Arthur Webb. The author says in his preface that "the number of illustrations will vary considerably with the different parts; the plan adopted is to give several to a church which is of great importance, but never to illustrate one which has no feature of special interest." This plan has its advantages, but at the same time also, its drawbacks. It enables a splendid building like Tong church to receive the fullest justice, and for this we cannot be too thankful. As, however, the less notable churches are not brought before the reader by means of plans, views, or details, it is impossible to take a survey of the architecture of the county as a whole. The plans of the churches which are given, leave little to be desired. They are on a sufficiently large scale to show everything clearly, and are shaded to show the periods of the different parts. The collotype plates, from photographs, are well done. The only complaint we have to make is that there are not enough blocks in the text to illustrate the details of sculpture, wood carving, etc. We recently had an opportunity of visiting several of the churches described during the meeting of the Cambrian Archæological Association, at Ludlow, and we can testify to the accuracy of Mr. Cranage's work. Nevertheless, it is impossible not to regret that such an extremely interesting Saxon church as the one at Delbury is not illustrated at all. It contains some unique herring-bone masonry in the north wall of the nave, composed of stones dressed into rhomboidal form, a curious small window, high up in the wall, like those at Escomb, Co. Durham, and a good Saxon doorway. Surely such features as these are deserving of being carefully drawn. The Heath chapel, again, one of the most perfect little Norman buildings in England, unaltered and unrestored, should be illustrated by a ground plan. The same remark also applies to the circular Norman chapel at Ludlow Castle. When the ten promised parts of Mr. Cranage's *magnum opus* are issued, the complete book will be invaluable to architectural students, and to local archælogists.

We trust that this notice will induce many more subscribers to send their names to the publishers, so as to supply them with the necessary funds for increasing the number of illustrations of the smaller churches.

"La Poterie aux Époques Préhistorique et Gauloise en Armorique," par Paul du Chatellier (Paris, Emile Lechevallier), contains 17 plates of selected specimens of pottery found in France, belonging to the Ages of Polished Stone, Bronze, and Iron. As many of our readers know, M. du Chatellier possesses one of the finest private collections of antiquities in the world at his residence the Château de Kernuz, near Quimper in Brittany, derived largely from his explorations in Finistére. In addition to the vast amount of material thus available, M. du Chatellier has taken advantage of the results of the labours of others, more especially the excavations made by MM. de Closmadeuc, de Cussé, Le Pontois, and Gaillard in the Morbihan, and by M. P. de Lisle in the Loire-Inférieure. The long barrows and dolmens of the Neolithic period in this country have yielded so little pottery, that it is hardly possible to classify the shapes of the vessels or their ornament. The only good specimens we possess were derived from the chambered cairns of Unstan, Orkney (now in the Edinburgh Museum), and from Kilmartin, Argyllshire (now in the British Museum). In the Channel Islands and in France the case is quite different, since numberless perfect urns have been found in the dolmens there. If English archæologists therefore wish to learn what are the characteristics of Neolithic pottery, they must either procure M. du Chatellier's excellent work or visit the collection whence his illustrations are taken.

In comparing the finds of fictile ware made in Great Britain with those in France, the curious fact reveals itself, that nearly all the sepulchral and other vessels in our museums belong to the Bronze Age, whereas the pottery of the same period in France is comparatively rare and of very inferior quality.

The ornamental patterns on the dolmen pottery illustrated by M. du Chatellier, would alone form a most instructive subject for study. The predominant motive of the designs is the chevron, which would seem to indicate that the Bronze Age people in Great Britain were indebted to the Neolithic aborigines for the ideas upon which they based their style of decoration. It is very striking to notice how extremely good most of the dolmen pottery is, and how little improvement was made in ceramic art in the succeeding periods.

Two fine examples of drinking cup form in M. du Chatellier's collection at Kernuz are illustrated on pl. 8, figs. 1 and 2; one came from a dolmen under a tumulus at Rosmeur, and the other from a gallery under a tumulus at Crugon. The vessels are round-bottom, like most of the Polished-Stone Age pots, and one is decorated with horizontal bands of

dotted surfaces alternating with plain bands. The dotting appears to have been produced by a pointed stick; the method of impressing the moist surface of the clay with a cord not being practised.

Passing over the Bronze Age pottery, which in France is not nearly so good as that of the Stone Age, we come to two magnificent examples of vases with "Late-Celtic" decoration illustrated on pl. 14, one from St. Pol-de-Léon, now in the museum at Morlaix, and the other from the Gaulish cemetery at Kerviltré, now in M. du Chatellier's collection at Kernuz. The ornament on these urns presents striking analogies with the decoration of the Berru helmet in the St. Germains Museum, and with the "Late-Celtic" pottery found recently at the Glastonbury Marsh Village.

"THE RECORDS OF THE BOROUGH OF NORTHAMPTON." Published by order of the Corporation of the County Borough of Northampton, 2 vols., 1898. So long and even have been the flow of political and corporate life in the majority of our English towns, "sure, though slow; gentle, yet not dull," that the stories of their rise, development, and, alas, that it should have to be said of many of their number, their decline, are in most instances well worth the telling. And it is gratifying to observe that the stories are being gradually written in the only satisfactory manner, that is, by the towns themselves, for the result, as pointed out by the Bishop of London in the preface to the volumes now before us, cannot but be a great stimulus to the study of local history, and a quickening of that sentiment of civic duty on which our local self-government must ultimately rest. Northampton, though it might not squeeze into a restricted series of "historic towns," has honoured itself by publishing its title deeds to the grateful remembrance of Englishmen wherever in the future they may be found, and in so doing Northampton has done well. We hope the examples which it has itself followed will be still further copied, and a corpus of English municipal records be thus formed for the more complete study of our early institutions. Much has already been said in different reviews of the blemishes that disfigure the first volume of these Northampton records, and it will do no good to continue harping upon the same string. It is no doubt unfortunate that the printing of the Latin documents in the volume was not supervised by a competent person, for it is, of course, desirable that early deeds and charters should be set forth with absolute accuracy. But as the non-English documents are accompanied by English translations which, so far as we have noticed, are quite satisfactory, the damage done is not so dreadful, inasmuch as the errors are perfectly obvious to those who will use the volume for record purposes, and the documents in their original tongues and abbreviated forms will always be "caviare to the general."

The political importance of Northampton has never been considerable, not so much so as the undue patriotism of Mr. W. Ryland D. Atkins, notwithstanding severe self-repression, has endeavoured to make it out to

have been. Its geographical position led to its being chosen by the Angevin kings as a good centre for the great assemblages of barons, whom they brought together for military or legislative business, but it had no advantages of site or situation that were bound to bring it into the front rank of English towns and to keep it there. Consequently its records are of slight importance to the general historian, and its early struggles for freedom of trade and relaxation of burdens differ little from those which the majority of English towns have waged. It is the purely local history of Northampton: how Northampton managed its own little squabbles, and where Northampton differed from other towns in its manner of settling the difficulties which were everywhere much alike—it is in the light thrown upon these local but nevertheless most important matters, that these volumes have their real value. The charter of Richard I. is paralleled by charters to other towns given in almost identical terms, from which, if it be necessary, the errors in the present publication can be easily detected; but the *Liber Custumarum villæ Norhamptoniæ* is Northampton's own especial contribution to the history of municipal progress. This is given *in extenso* in the first volume, and the editor, Mr. Christopher A. Markham, who is responsible for the whole of this volume, rightly regards it as a treasure such as few English boroughs possess. It was compiled about the middle of the fifteenth century by an unknown hand, and treats of the customs, usages, evidences, and laws then existing in the town, to which were added in subsequent times later rules and decisions. In addition to the fiscal dues and trade regulations of various kinds which it sets forth, it contains some rules as to the succession to lands and tenements of considerable legal interest. These are elucidated by admirable notes contributed by Mr. Thomas Green. Some of these rules deal with conditions of land-holding prevailing at a very early period, before the principles of alienation and of succession had become fixed and definite, and arouse points of difficulty to legal antiquaries. Take, for instance, the second title, "of asking a cate or purchase of land," which is thus specified: "Purveide hit is allso that if any man Have any londes tenements or Rents of his heritage or of purchace and he that lond tenements or rents nedith to sellyn his kyne allwey shall be moste neate to aske the cate," etc. This limits the right of alienation to the kin, if any, though what is meant by "the kyne," as Mr. Green observes, is not clear. That gentleman proceeds to ask "Is it one person or is it many, as in Montenegro at the present day? Is it confined to males? How far does the limit of kinship *ad hoc* extend, and what is the order of priority? These questions, unfortunately, are left in some obscurity, for the custumal is, as usual, but a graft on details assumed to be known"; and owing to the almost complete loss of the borough records by fire in 1675, extrinsic evidence is said not to be at present available, but might, we think, be obtained from the plea rolls of the county after great labour. Is not the limitation likely to be that preserved in the Welsh laws, where it may

either be a tradition of Welsh usage which had been adopted by the English, or (less likely) a particle of English custom incorporated into the Welsh system? A Welsh MS. of the early fifteenth century lays down that "Land is not to be sold, nor settled in perpetuity, without the consent of brothers, and cousins [male], and second cousins [male]." (Welsh Laws, Book ix., cap. xxv., 11.) This opens up the question of the indebtedness of English custom to the Welsh, or *vice versa*, though, of course, it does not necessarily follow that there was any conscious borrowing in either case. It at any rate denotes the value of the Northampton records, and goes far to discount the positive errors to which critics seem to have applied themselves too exclusively.

The second volume is produced under the editorship of Dr. J. Charles Cox, and it therefore goes without saying that it is admirably done. It is made up of what may be termed the later municipal documents, dating from 1550 to the present century. We would call special attention to the report upon the extraordinary condition of things that prevailed in the church of All Saints in the reign of Elizabeth, and of the shocking state to which the fabric had been reduced, as described in the report of the visitation of 1637. These documents are here printed for the first time. They explain many of the abominations which still disfigure some of our unrestored parish churches. We wish Dr. Cox had printed the terrier of 1586 *in extenso*, instead of contenting himself with a "full summary" of it. This records so many interesting place-names, and shows the common field system to have then been in full operation, that we feel doubtful whether all that is of value in the document has been extracted by Dr. Cox.

The work is handsomely produced, but the proofs seem to have been rather perfunctorily read, and there are signs of haste or carelessness here and there. Taken altogether, however, the work is an important contribution to English municipal history, and its production reflects the highest credit upon the modern representatives of an ancient and interesting corporate town.

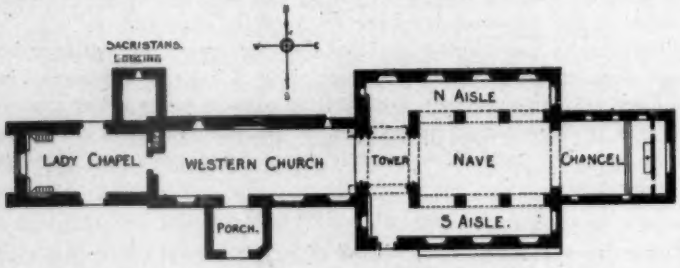
"The Studio" is (like a certain brand of Scotch whisky) still forging ahead; so much so that none of its numerous would-be imitators are quite equal to the task of catching it up. Amongst those by whom excellence of printing, illustration, and literary matter are appreciated this magazine has a large circulation, and it is quite a relief to turn over its pages after being surfeited with the flashy exteriors and trashy interiors of the periodicals which owe their existence to the half-educated class created by the School Board. The *Studio* devotes a good deal of attention to the artistic side of archæology. Amongst the articles which will be of special interest to the readers of the *Reliquary* are "Some Old Wrought Ironwork," by E. F. Strange, in the January number; "Art in Gridirons," by F. A. Jones, in the March number; "Tanagra Terra-Cottas," by Marcus B. Huish; and "Evesham,

as a Sketching Ground," by A. Paterson, in the July number; and "Celtic Sculpture," by J. R Allen, in the August number. There is no doubt that the *Studio* is beginning to exercise a most important influence for the better upon the arts of design and modern domestic architecture. The editor appears fully to recognise that occasional articles upon the art productions of the past have a good effect in stimulating the designer of the present day to turn out work which shall exhibit the same perfections as are to be found in the *chef-d'œuvres* of our ancestors.

News Items and Comments.

RESTORATION OF ANCIENT BUILDINGS.

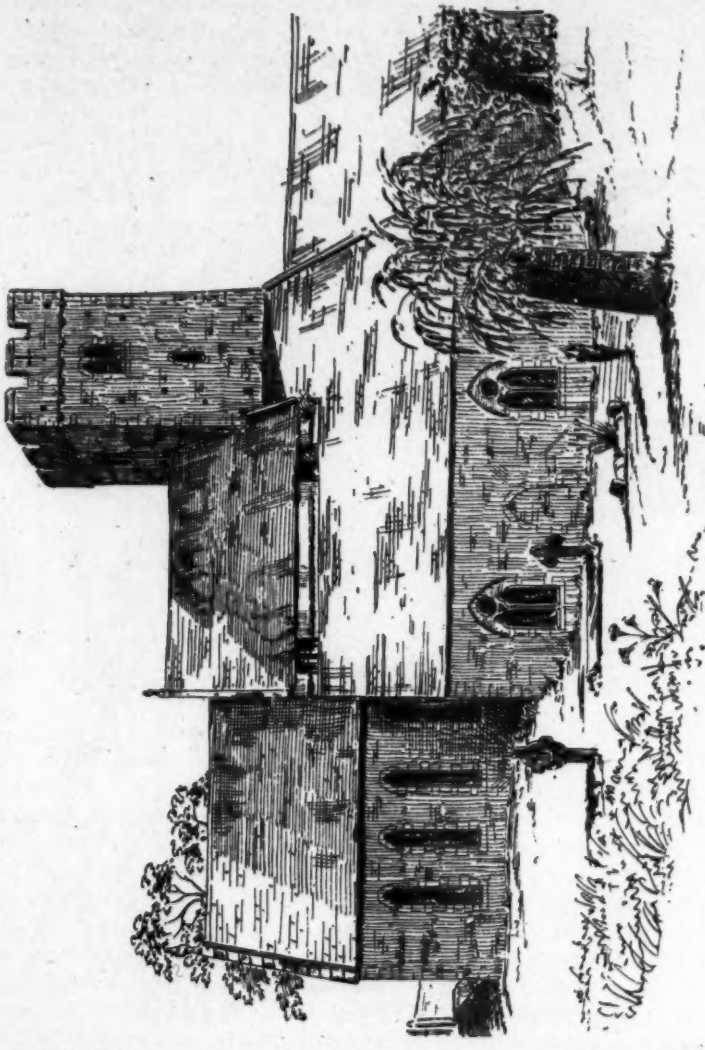
LLANTWIT MAJOR, Llan Illtyd Vawr, the Great sacred place of Iltyd, whose history takes us back long before the advent of St. Augustine to the time when Christianity was first introduced into these Islands, in those early days was one of the few and most celebrated centres of light in Western Europe—even before the expiration of the fourth century (only 300 years after Christ), a body of Christians was established here under the protection of the Emperor Theodotius. Then, before the close of the fifth



Llantwit Church, Glamorganshire. Plan.

century, St. Iltyd, or Iltutus, from whom the Parish is named, arrived at Llantwit in company with Germanus, and there re-organised a school or college for the instruction of all those who cared to avail themselves of the educational facilities of that day. The sons of the nobility came here. Their best pupils passed on to fill important offices in the Church. Thus the first Ecclesiastical school in the Island of Britain was founded at Llantwit Major. The very stones in the churchyard, those ancient monuments for which Llantwit Major is so famed, form, we may say, a continuous link between the earliest Christian days and our own time. The Cross of

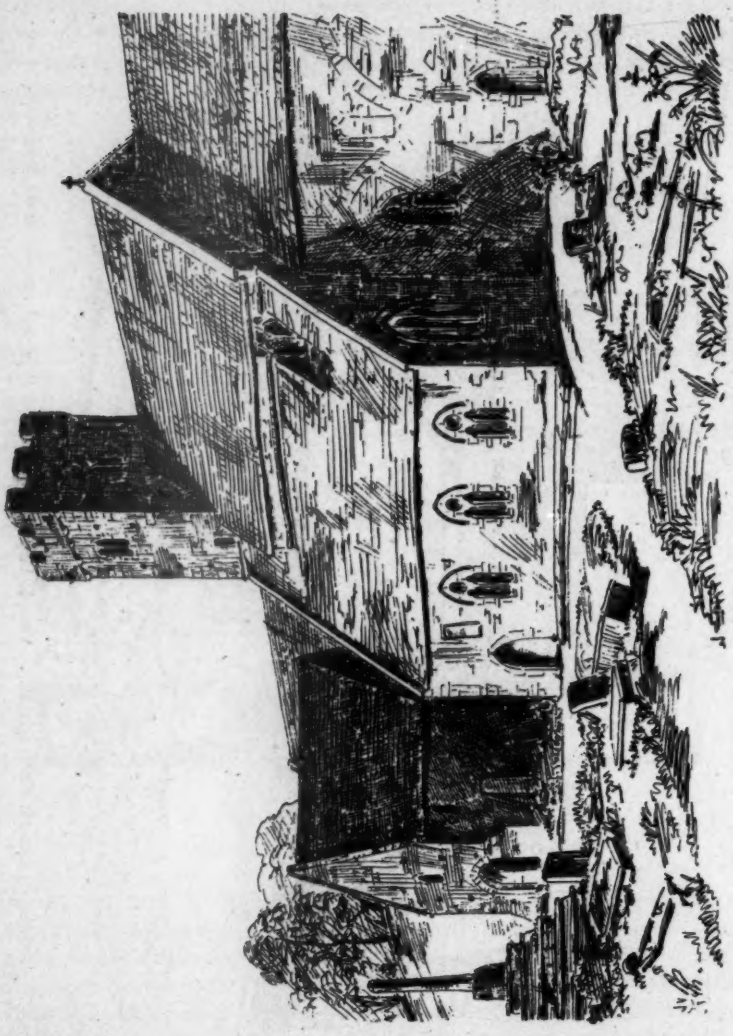
St. Samson, one of the most interesting memorials of the early British Church in existence, stands in the churchyard, commemorating no fewer than four holy men, some of whose names are amongst the chief glories of



Llantwit Church, Glamorganshire. View looking south. Cross of Iltyd and Samson in the foreground.

the Principality. Professor Westwood tells us that "from the most reliable authorities, it appears that St. Samson was a pupil of St. Iltyd at the College at Llantwit, and that he was at the council of Paris A.D. 557, and died at

the end of the sixth century." The Cross of Houelt, preserved in Llantwit Church, brings us to the ninth century. Then there is the Pillar of Samson, and several other pre-Norman inscribed stones, too well known to



Llantwit Church, Glamorganshire. View looking north-west.

need description. To these early times the Church itself forms the next link in the chain of continuity, as the oldest portions of the buildings, such as the piers supporting the Tower and the Font, date from the twelfth

century. From this period to the present time nearly every age has left its mark, either in the fabric itself or by the monuments and gravestones so thickly scattered in and around this ancient pile. To quote the late Mr. Freeman, "The whole series of buildings at Llantwit Major is one of the most striking in the Kingdom. Through a succession of civil and domestic structures of the sixteenth and seventeenth centuries the traveller gradually approaches the grand group composed of the Church and the buildings attached to it. Lying as they do, deep in a valley below the town, they present a miniature representation of the unequalled assemblage at St. David's." The Church consists, so to speak, of three churches in one—



Llantwit Major Eastern Church. Looking east.

the eastern, formerly the Monastic church, with its chancel, nave, and aisles, is divided from the western or parochial church by the central tower; further to the westward is what may be called a third church, which was formerly the Lady Chapel, built in the fourteenth century. A most perfect staircase has recently been found connected with this portion of the building, which has been built up and hidden from view for very many years. The western or parochial church, dating from the fourteenth century, with its beautiful open-timbered roof (said to be made of Irish oak which no spider dare approach), and its grand south porch, with its parvise above, present a most deplorable appearance. The fine traceried windows are unglazed, and partially built up with masonry; the floor is unpaved, and the walls are falling into veritable decay! It is to repair this ancient fabric that the Vicar, the Rev. E. W. Vaughan, is now making strenuous efforts, and the sum of about a

thousand pounds is needed in order to preserve this link in the chain of continuity, which has lasted for fifteen centuries. The repair of this venerable building will be carried out under the care of Mr. G. E. Halliday, F.R.I.B.A., the well-known architect, and, to preserve it for future generations, pecuniary aid is now urgently needed.

PROCEEDINGS OF SOCIETIES.

WITH the advent of summer the Hampstead Antiquarian and Historical Society began its outdoor meetings, the first of which took place on Saturday afternoon, June 25th, and included visits to Cannon Hall, Hampstead, and Wildwoods, North End. Mr. Henry Clarke, J.P., L.C.C., conducted the party, numbering close on forty, over his old residence, Cannon Hall, and through the grounds, giving much interesting information. On the way to Wildwoods, Mr. Geo. W. Potter pointed out several places of interest in the neighbourhood of the Heath, such as the house where the late George du Maurier lived, the Judges' Walk, etc.; and the same gentleman kindly conducted the party over Wildwoods, the chief object in that old residence being the small room occupied for nearly two years by William Pitt, Earl of Chatham. The second outing was on July 23rd, when about seventy members visited Hampstead Parish Church, where a short history of the building was given by the Vicar (Rev. S. B. Burnaby), who also brought out the registers and other documents for the inspection of the party. Some of the tombs in the churchyard were also examined, but the programme, which included a visit to Church Row, had to be curtailed for want of time. The party then proceeded to Frognal House, where they were entertained by Mr. and Mrs. Walter Rye, and much pleasure was afforded by a collection of curious and antique objects which had been arranged by Mr. Rye, who had kindly prepared a catalogue thereof, with a short history of Frognal, a copy of which was given to each visitor. The third gathering was on Saturday, August 6th, when fifty members and friends went by rail to St. Albans, where they visited the ancient Abbey, under the able guidance of Mr. W. Page, and while inspecting the excavations the party was welcomed by the Lord Bishop of St. Albans, whose greeting was acknowledged on behalf of the Society by Mr. C. J. Munich, Hon. Sec. After being entertained at Milton Cottage by Mr. and Mrs. J. W. Hardy, the visitors proceeded to St. Michael's Church, where they were received by the Vicar (Rev. Mr. Bricknell), who gave a brief history of the edifice, and pointed out its chief monument (the tomb of Sir Francis Bacon) and other objects. Then, under the guidance of Mr. Hardy, F.S.A., the party visited the Roman wall, in the neighbourhood of which some time was spent. The members and their friends then returned by train to Hampstead, having enjoyed a very pleasant and instructive outing.

Index.

	PAGE
Aegis from Benin	168
Africa, West, Gun stock from	191
Agnethlen, Wooden Skate	253
Agnus Dei	96
Aino Pot Crane	155
Algerian Tent	146
Amphora from Ilkley	220
Anchors	100
Arcade, Norman, at Ringmer	226
Arrow-head from Ilkley	218
Arrow-heads of Flint	106
Atkinson, J. C., on Wall at Fylingdales	197
Bagnall-Oakley, M. E., on Sculpture at Ratisbon	270
Balfour, H., on Sledges	242
Ball of Stone from Strypes	119
Basilica at Cirencester	214
Bas-relief at Tarhuna	200
Bavaria, Sledge Runners	247
Bayeux Tapestry, Bosham Church on	89
Balfour, H., on Bone Skates	29
Bell from Benin	165
Bells, Church	57
Benin Art	161
Berlin, Tally from	39
Bishopsgate Street, Cistern in	113
Bit	26
Blakeney Church	120
Boho, Spear-head from	120
Bone Cave at Uphill	195
Bone Runners on Sledges	242
Bosham Church	82
Bosnia, Sledge Runners	249
Boston, Miserere at	154
Bow, Chelsea and Derby Porcelain	201
Brandreth	17
Brasses, Mascall, at Ringmer	228
Brass-rubbing Society	62
Braybrook Vamping Trumpet	239
Breock, St., Figure of Death at	45
Breton Anchor	104
Brighton Font	264
Bucks, Church Bells of	57
Byzantine Jewellery	109
Caistor, Kiln at	49
Calf Piggin	20
Cambridgeshire, History of	64
Candle and Rush-holders	18
Candelabrum	7
Carhayes, Tympanum at	92
Carlisle, Mantrap at	24
Catfish in Benin Art	170
Cemetery, Christian	73
Ceramics of Swansea	65
Chair, Episcopal	77
Christian Cemetery	73
Christian Sculpture	78, 79
Church at Bosham	82
Church at Ringmer	225
Church Bells of Bucks.	57
Churches of Shropshire	273
Cirencester, Basilica at	214
Clinch, G., on Coffin-lid from Plumstead	193
Clog Wheels	21
Coffey, G., on Bronze Spear-head	120
Coffin-lid from Plumstead	193
Coles, F. R., on Pot Crane	271
Contrivances, Old-fashioned, in Lakeland	15
Cornish Anchor	103
Cornwall, Tympana in	91
Cowper, R. Swainson, on Old-fashioned Contrivances in Lakeland	15
Cross at Nunnykirk	53
Cross-shafts from Ilkley	222
Cudworth, W., on Kiln	47
Cudworth, W., on Ilkley Museum	217
Cyprus, Jewellery from	109
Death, Figure of, at Lelant	44
" " at St. Breock	45
Duffus Kirk	52
Dunnerdale, Pail from	19
Drumburgh, Object from	28
Early Britain	62
Easterton of Roseisle, Finds at	49

PAGE

Egypt Exploration 61
Egyptian Exhibition 255
Egyptian tightening apparatus .. 147
Elephant in Benin Art 169
Elrington, H., on Bosham 82
Epigraphy, Irish 66
Episcopal Chair 77
Etruscan Ring 10
Etruscan Vases 3
Exhibition, Egyptian 255

Finch, Sampler of Lady Mary 176
Finland, Skate from 35
Fire Dog 16
Flint Implements 106
Folk-lore 62
Font at Brighton 264
Font at Winchester 262
Font at Zedelghem 259
Fortifications of Scotland 208
Fox, G. E., on Samian Ware 183
Fox Trap from Hawkshead 23
Fylingdales, Ancient Wall at 197

Gallic Necropolis in Italy 1
Gallic Vases 4
Garland 9
Gatty, R. A., on How Tallon 105
Gilmerton, Pot Crane at 271
Girdle 17
Glass, Stained at Newington 116
Glevum, Roman Wall of 195
Golspie 63

Hampshire, Pot Crane in 153
Harrington Vamping Trumpet .. 240
Hartlington, Kiln at 48
Hawkshead Registers 124
Hawkshead, Trap from 23
Helmet from Benin 171
Hebridean Pot Crane 155
Hobhirst 134
Holland, Sledge Runners 251
Holy Week Ceremonial 207
Horse Patten 21, 22
How Tallon 105

Ilkley Museum 217
Illuminated MSS. 132
Irish Anchor 102

PAGE

Irish Epigraphy 66
Ireland, Rush-holders from 46

Japanese Anchor 100
Japanese Cooking-pot Adjustment, 148, 150
Jar, Egyptian 257
Jefferay Monument at Ringmer .. 227
Jewellery, Byzantine 109

Kendal, Purse from 27
Killaloe, Carved Slate from 118
Kiln at Caistor 49
Kiln in Wharfedale 47

Lakeland, Old-fashioned Contrivances in 15
Lamp from Ilkley 218
Langdale, Mortar from 19
Langdon, A. G., on Cornish Tympana 91
Langdon, A. G., on Sundia's 42
Lapland Cooking-pot Adjustment .. 147
Lapland Pot Crane 156
Larkby, J. R., on Leadwork 113
Leader Scott, on Christian Cemetery 73
Leader Scott, on Gallic Necropolis .. 1
Leadwork 113, 115
Legge, W. Heneage, on Ringmer Church 225
Lelant Sundial 43
Ling Roth, H., on Benin Art 161
Lion, Egyptian 258
Lovett, E., on Tallies 38
Ludgershall, Pot Crane at 158

Maces, Egyptian 255, 256
Mantrap at Carlisle 24
Mascall Brasses at Ringmer 228
Mayfield, Pot Crane at 159
Middlesex and Hertfordshire Notes and Queries 64
Mirror 8
Miserere at Boston 154
Monument, Jefferay, at Ringmer .. 227
Monuments, Springett's, at Ringmer 231, 232
Mortar 19
Mortarium from Ilkley 219
MSS., Illuminated 132
Museum at Ilkley 217
Myers, J. L., on Byzantine Jewellery 109

PAGE

Nantgarw, Ceramics of 65
Necropolis, Gallic, in Italy 1
New Guinea, Bamboo Knives from .. 189
,, Spears from 190
Newington, Window at 116
Nicholas, St., Miracles of 260
Northampton, Church of Holy Sepulchre at 127
Northampton Records 275
Norway, Skate from 34
Norwegian Pot Crane 154
Nunnykirk, Cross at 53

Object from Drumburgh 28
Olmütz, Sledge Runners. 243

Pail 19
Palestine Exploration 64
Palettes, Egyptian 256
Patten, Horse 21, 22
Peacock, F., on Samplers .. 174
Peacock, F., on Vamping Trumpets .. 238
Perran Arworthal, Tympanum at .. 93
Piggin, Calf 20
Pillion 25
Pillion Housing 25
Pitt-Rivers, Gen., Address at Dorchester 123
Plumstead, Coffin-lid from 193
Pomerania, Sledge Runners .. . 250
Pontfaen, Pot Crane at 152
Pot Cranes 145
Pot Crane at Gilmerton . .. 271
Pot Crane at Ludgershall 158
Pot Crane at Mayfield 159
Pot Crane at Tadley 157
Pottery, Prehistoric 107
Phillips, Maberley, on Cross at Nunnykirk 53
Porcelain, Bow 201
Porthkerry, Pot Crane at 152
Poterie aux Époques, préhistorique et Gauloise en Armorique 274
Prehistoric Problems 206
Purse from Kendal 27

Quern from Ilkley 224
Quick, R., on Tallies 189

Ramsey, Sledge Runners 246
Ratisbon Sculpture 270

PAGE

Records and Record-Searching .. 127
Registers of Hawkshead 124
Restoration of Ancient Buildings .. 278
Ring, Etruscan 10
Ringmer Church 225
Roman Basilica at Cirencester 214
Roman Sepulchural Monument from Ilkley 223
,, Villa 80
,, Wall of Glevum 195
,, work at Bosham .. . 87
Roseland, St. Anthony in, Agnus Dei at 96
Rotherham, E. C., on Rush-holders 46
Rush holder 18
Rush-holders, Irish 46

Saddle 26
Saddle bag 26
Salzburg, Sledge Runners 244
Samian ware from Silchester 183
Samplers 174
Saxon Arch at Bosham 85
Sciopodes 269
Scotland, Tally from 40
Scott, J. Oldrid, on Blakeney Church 120
,, ,, on Window at Newington 116
Sculpture, Christian 78, 79
Senams in Tripoli 199
Senones, Tomb of Priestess of the .. 2
Sens Cathedral 270
Shropshire, Churches of 273
Silchester, Samian ware from 183
Sistrum from Benin 163
Skate from Finland 35
,, from Norway 34
,, of bone from Iceland .. 29, 30
,, of wood from Trondhjem .. 31
Skate, Wooden 253
Skates of bone, modern use of .. 29
Slate, Carved, from Killaloe 118
Sledges with Bone Runners 242
Spear-head from Boho 120
Spit 15
Springett's Monuments at Ringmer 231, 232
Stackpole Court, Cistern at 115
Stepney-Gulston, A., on Leadwork .. 115
Stirrup 26
Stone Implements, Ancient 130
Stripping Pail 19

PAGE

Strypes, Stone Ball from 119
Studio, The 277
Sundial at Lelant 43
Swansea, Ceramics of 65
Swastica, The 128
Sweak 272
Swee 271

Tadley, Pot Crane at 157
Tallies, Beer and Labour 38
„ used by Savages 189
Tally, Brewery 39
„ Labour 40
Tarhuna, Bas-relief at 200
Tent, Algerian 146
Thirlmere, Rush-holder from 18
Thorne, J. B., Sampler of 178
Tomb of Gallic Warrior 11
„ St. Urban 74
Trap, Fox 23
„ Man 24
Tremaine, Tympanum at 94
Travel and Transportation 129
Trencher 17
Tripoli, Senams in 199
Trondhjem, Skate from 31
Trumpets, Vamping 238
Trumsee, Sledge Runners .. . 248
Turner, W., on Bone Cave at Uphill 195

PAGE

Turner, W., on Roman Wall of Glevum 195
Tympana in Cornwall 91
Tyssen, A. D. 61

Uphill, Bone Cave at 195
Urban, St., Tomb of 74
Urn from Ilkley 219

Vamping Trumpets 238
Vase from Benin 166
Vessels from Ilkley 221
Vienna, Tally from 40
Villa, Roman 80

Wall, Ancient, at Fylingdales 197
Watson, A., on Sciopodes 269
Wharfedale, Kiln in 47
Wheels, Clog 21
Whorl from Ilkley 218
Willoughton Vamping Trumpet .. 238
Winchester Font 262
Window at Newington 116

Young, Hugh W., on Duffus Kirk .. 52

Zedelghem Font 259

List of Illustrations.

PAGE

Contents of the Tomb of the Priestess of the Senones—Etruscan Vases—Gallic Vases—Handles of Etruscan Vase—Objects from the Tomb of the Priestess of the Senones—Candelabrum—Mirror—Portions of Garland—Portions of two Garlands and Etruscan Ring—Tombs of Gallic Warriors 2-12

Spit, Dripping Pan, and Fender—Fire Dog—Girdle and Brandreth—Wooden Trencher—Candle and Rush-holder — Wooden Mortar—Stripping Pail—Calf Piggin—Clog-

PAGE

wheels—Horse Pattens—Fox Trap—Man Trap — Pillion — Pillion Housing—Saddle-bag—Old Type of Saddle—Old Form of Stirrup—Horsebreaker's Bit—Leather Purse—Object of doubtful use .. 15-28

Modern Icelandic Bone Runner Skates — Norwegian Runner Skate — Runner Skates of Wood and Strap-Iron—Improved form of Norwegian Runner Skate — Modern Bone Runner Skates 29-35

Brewery Tally, Berlin—Labour Tally, Vienna—Labour Tally, Scotland 39, 40

PAGE

Sundial at Lelant—Gnomon of Sundial with Figure of Death—Figure of Death at St. Breock .. 43-45
Rush-light Candlesticks 46
Ancient Kiln at Hartlington, Yorks—Roman Pottery Kiln at Caistor, Northamptonshire 48-49
Ground Plan of Wooden Erection at Easterton of Roseisle, and Cist found below it 50
Ancient Cross at Duffus Kirk—Porch of Duffus Kirk.. 52-53
Pre-Norman Cross-Shaft at Nunnykirk: front and right side, and back and left side 54-55
Ornamentation on a Bell at Wingrave—Portion of Wall-painting (formerly in Amersham Church)—Dragon and Horse on a Bell from the Wokingham Foundry—Border used by James Keene—Bronze Holy Water Stoup or Mortar 58-60
Ground Plan of the Tomb of St. Urban—Carving on Arm of Episcopal Chair—Fragment of Cornice—Early Christian Sculpture—General View of the ruins of the Roman Villa 74-80
Church of the Holy Trinity, Bosham—Nave showing part of Chancel and part of Crypt—Nave and Chancel, showing Saxon Arch—Base of Pillar of Chancel Arch—Representation of Bosham Church on the Bayeux Tapestry 83-89
Doorway and Tympanum at St. Michael-Carhayes, Cornwall—Tympanum at Perran Arworthal, Cornwall—Transitional Norman Doorway at Tremaine, Cornwall—Agnus Dei on a Norman Doorway at St. Anthony-in-Roseland 92-96
Japanese Anchor of Wood weighted with Stone — Sketch of Japanese Anchor — Irish Anchor of Wood weighted with Stone—Sketch of Irish Anchor — Anchor of Wood weighted with Stone, from Polperro, Cornwall — Sketch of Cornish Anchor—Wooden Anchor weighted with Stone, used in Brittany .. 100-104

PAGE

Sketch Plan of Barrow at How Tallon—Flint Knives and Arrowheads found in Barrow, at How Tallon—Fragments of Ornamented Pottery found in Barrow, at How Tallon 105-107
Necklace and Rings in Cyprus Museum—Pair of Earrings in Cyprus Museum—Pair of Bracelets in Cyprus Museum—Finger Ring in Cyprus Museum 109-112
Leaden Cistern in Bank in Bishopsgate Street—Leaden Cistern in Garden of Bank in Bishopgate Street .. 113-114
Leaden Cistern at Stackpole Court, Pembrokeshire 115
Stained-glass Window in Newington Church 117
Front and Back view of Carved Slate from Killaloe 118
Stone Ball dug up at Strypes, Elginshire 119
Bronze Spear-head found near Boho, Ireland 120
Blakeney Church, Norfolk, Eastern Bay of Chancel 122
Method of tightening Tent cord used in Algeria — Wooden object forming part of tightening apparatus found in Egypt—Wooden Hook used for tightening ropes with which loads are packed on Camels' backs in Egypt — Chain Adjustment for Cooking-Pot used in Lapland—Chain Adjustment for Cooking-Pot used in Japan—Cooking-Pot Adjustment used by the Ainos of Japan—Bamboo Telescope and Rocking Lever Adjustment for Cooking-Pot used in Japan—Bamboo Telescope and Rocking Lever Adjustment imitated in Metal. Japan — Pot Crane and Hangers in Kitchen of Old Rectory at Porthkerry, Glamorganshire—Pot Crane and Hanger in Kitchen of House at Pontfaen, near Fishguard, Pembrokeshire—Pot and Hanger from the *Dialogues of Creatures Moralised*—Pot and Hanger carved on *miserere* in Boston Church, Lincolnshire—Norwegian Pot Crane of wood with

PAGE

zoömorphic termination and iron hangers—Wooden Pot Crane from the Aino villa of Piratori, Yezo, Japan—Wooden "Crochan" used in the Hebrides for hanging pots over the fire—Wooden Cant lever Pot Crane used in Lapland—Wooden Cantilever Pot Crane used in Japan—Iron Lever Pot Crane—Iron Pot Cranes 146-159

Brass Staff Head from Benin—Brass Sistrums from Benin—Double Bell Forms from Yoruba—Brass Vase from Benin—Brass Aegis from Benin—Degenerated Elephant's Head and Trunk carved on Elephant's Tusk, from Benin—Catfish on wall plate—Iron Morion from Benin .. 162-171

Samplers 176-180

Imitations of pseudo-Samian ware from Silchester—Fragments of bowl imitated from pseudo-Samian ware, Silchester—Fragment of border of bowl of pseudo-Samian ware, Silchester — Potter's Mark from a rubbing 184-187

Bamboo Decapitation Knives with tally notches from New Guinea—Arrow with tally notches from New Guinea—Spears from New Guinea—Snider Rifle with nails as tally marks from Benin, West Africa .. 189-191

Stone Coffin-lid at Plumstead, Kent 193-194

Remains from Bone Cave at Uphill .. 195

Portion of the old Roman Wall of Glevum, in a garden off Brunswick Road, Gloucester 196

An Ancient Wall at Fylingdales .. 197

Altars at Senam El Ragud and Ferjana—Stone of unknown use at Kasr Semana—Marble Relief found at Tarhuna—Senam Bu-Mateereh (Kseia) 199-201

Virgins awaking Cupid — Virgins adorning Pan 203-205

Plan of Roman Basilica at Cirencester 214

Terra-Cotta Lamp, Arrow-head, and Carnelian Whorl (?)—Roman Cinerary Urn, and portion of Mortarium

PAGE

—Roman Amphora—Roman Water Bottle and Triple Vase—Shafts of Ancient Crosses—Ancient British Quern, all found at Ilkley .. 217-224

St. Mary's Church, Ringmer—Norman Arcade—Jefferay Monument—The Mascall Brasses—East end of Ringmer Church—Herbert Springett's Monument—Sir Wm. Springett's Monument—Ringmer Church, 1785—Part of the north side of Ringmer Church—Ringmer from the north 225-235

Vamping Trumpets from Willoughton (Lincolnshire), Braybrook (Northamptonshire), and Harrington (Northamptonshire) 238-240

Ancient Bone Sledge Runner from Olmütz—Sledge with bone runners and underview of same from Stalzburg—Bone Skate and Sledge Runner—Bone Sledge Runner—Sledge with Bone Runners from Bavaria—Sledge and underview of the same from Trumsee, Salzburg—Sledge and underview of the same from Bosnia—Jaw-bone Skate from Pomerania — Jaw-bone Sledge, Pomerania — Jaw-bone Sledge, Holland — Wooden Skate from Agnethlan, Transylvania .. 243-253

Limestone Mace—Fragment of Great Limestone Mace—The Great Slate Palette of King Nar-Mer—Magnificent Syenite Jar—Slate Palette—Lion modelled in red pottery .. 255-258

Font at Zedelghem—Font at Winchester Cathedral—Miracle of St. Nicholas on Font at St. Nicholas' Church, Brighton 260-265

Sciopodes 269, 270

Sculpture at the Scottenkirke, Ratisbon 270-271

Iron Pot Crane 272

Llantwit Church, Glamorganshire, Plan—View looking South—View looking North-west — Eastern Church looking East 278-281

BEMROSE AND SONS, LIMITED, PRINTERS, DERBY AND LONDON.